TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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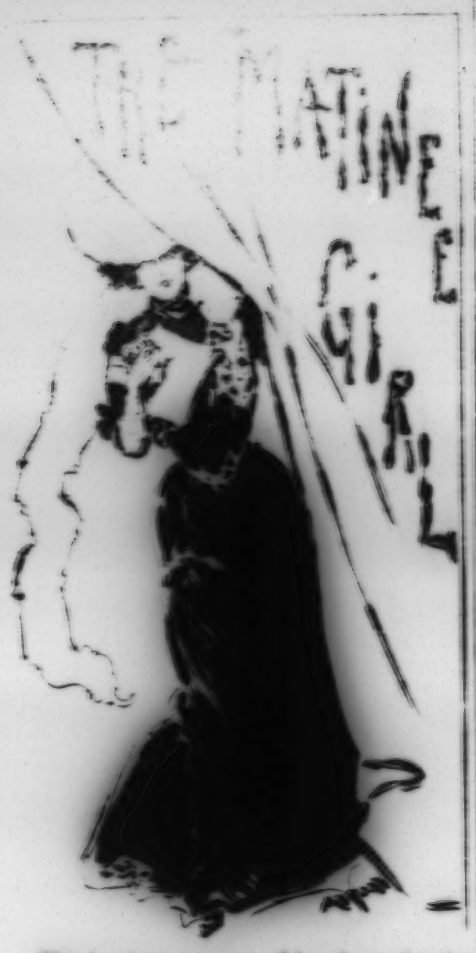
Photo by the Rose Studio, Providence, R. I.

FLORA FAIRCHILD,

In character.



This has been a season of knockouts for theatrical people. Atlantic City and Palm Beach and Lakewood have been filled with dramatic wrecks carefully nursing some ailment that has taken hold of them right in the height of the season.

William Faversham opened the ball with a genuine case of typhoid fever. Then Joseph Wheelock, Jr., followed suit with the mumps, or the croup, or something.

Minnie Ashley and Virginia Earle were the next to receive free advertising and vacations. Fannie Johnston had to leave the Island of Florodora for Bermuda. Then Bijou Fernandez got the measles.

The De Reszkes had all sorts of things. Bernhardt didn't let the grip get by her until she took it. James K. Hackett was "stricken," and took to a rolling chair at Atlantic City with complications, and has just had another attack. Olga Nethersole broke down, and Adele Ritchie broke up.

All the comedians and burlesque artists in town have had nervous prostration, if we are to believe the Green's Mazuma advertisements. Joseph Jefferson has been spending his time in the Florida surf trying to get rid of Van Winklitis, and Henry E. Dixey's voice is beginning to show signs of wear.

Among the latest, Mabelle Gilman and Madame Sembrich are bracketed in the morning papers as invalids. Those who didn't have real healthy ailments ran stage spears in their thumbs and their toes or got stabbed in stage duels.

Cissy Loftus has had the grip and been knocked down by a milk wagon, but that girl lives a charmed life and never gives in to trouble.

It's been a hard winter, and no mistake about it!

Once more the palm and the laurels and all the rest of it have to be handed out to Miss Fay Templeton for her burlesque of Ethel Barrymore's Madame Trentoni.

Without resembling the younger actress in face or form she has managed again to prove her skill as an impersonator by duplicating every little trick, and manner, and affectation of voice that are the exclusive possession of Miss Barrymore.

Her burlesques, especially the recent ones, are getting to be almost too good. Her climax in the Lord Quex scene is far more convincing than Miss Vanbrugh's in the original role of Sophie Fullgarney.

The Weberfieldian theatre has been the birthplace of so many surprising disclosures in the way of hitherto unsuspected talent that every one now is looking for Bonnie Maginn to branch out as a child wonder in some new and novel field besides that of being merely beautiful.

But Fay Templeton dallied with masculine dress-coats and silk hats for many seasons upon the stage, and sang "I Want You, Ma Honey," until she came to that garden of genius known as Weber and Fields', and now she has blossomed out as something absolutely unique—a woman actor with a thorough understanding and command of the art of burlesque, her parts being portrayed with humor carefully kept in, and with an unconsciousness that is the very highest point of a performance of this sort.

The Matinee Girl has recently seen a book of poems from the pen of Walter Malone, a Southern poet, who was educated as a lawyer in his native city, and after graduating and establishing himself in his profession found the songs of harmony singing in his heart far above the clatter of court rooms where only human strifes and enmities find voice.

He gave up his work and came on to New York with the idea of making his poetic work his life work, not knowing that poetry written for the New York market must have a sale tag to it.

Therefore the city is a hard place for a poet with ideas beyond the table d'hote class. The table d'hote poet is an optimist glorying in existing conditions, whatever they may be. He never yearns, although he often does other things.

Malone yearned and cried out fiercely against conditions, instead of sliding gently into place and moving along in the general plot. His soul was in an eternal state of rampant anarchy against the journalistic mill in which sensible poets with good appetites allow their spirits to be ground into newspaper pulp.

I can recollect that when Malone ranted on this subject it always seemed sorrowful to me, for any one who can yearn after ideals after a month in New York's literary circles is pathetic.

I used to try to instill hard, practical, matter-of-fact common sense into his perturbed mind, and make him understand that one good soap advertisement in verse that sold easily, and was featured in the cable cars, was better than all the soaring sonnets that could be written over the heads of the editors.

But Walter Malone believed that poets should trip through the woods weaving garlands and singing their songs without price. Rent day—which is always the tragedy of life to a poet—he saw no use for.

He used to regard me with sad pity when I told him that New York poets had to buy their garlands from the Broadway florists, and that the only place they had to trip through were steam-heated flats.

But once I showed him a sword that had been given to me, and it touched him. It was a machete, a sturdy knife that had been used through the Ten Years' War between Cuba and Spain.

It was given to the Matinee Girl in Havana a few years ago, just before the outbreak of the war between America and Spain and during the Cuban insurrection.

It had hung in the office of *La Discussione*, the leading newspaper of Havana, in the place of honor above the mantel. And when the Cuban editors gave their treasure as a present to an American woman, it was one of the loveliest of compliments to the nation that she represented that was then making ready to come to the assistance of the stricken island.

So I showed it to Walter Malone, and he wrote this poem which he gave me. It is an excellent specimen of his earnest, impassioned Southern style of writing, and it is too good to be lost in the Matinee Girl's scrap book amid the market poetry there.

A CUBAN SWORD.

I like to see this quaint and honest blade,
The faithful comrade of a patriot bold.
They say that all things now must cringe to gold—
Be measured by the yard-stick rules of trade.
They say the old ideals all must fade—
That old-time faith and friendship lose their hold.
They say that love may now be bought and sold,
While dreams of poets laughing-stocks are made!

Like lightning on the tyrant's neck it fell.
No clinking gold its sturdy steel could buy.
So this is what the brave old blade shall tell,
Giving to sordid, base-born souls the lie:
To love thy fellow-man and love so well
That thou art willing for his sake to die!

But what I started to write was this: The poet gave up New York, disgusted with its commercial poets and florists' garlands, and betook himself again to the law and prospered.

And strangely enough, while he delved again in the pastures of Blackstone, the melody of his music began to sound loudly through the country until it reached the ears of the publishers, and a book of splendid verse is the result.

All of which goes to prove that when we want to sing, but are compelled to grind, the best thing is to make the song the accompaniment of the grinding. Things get twisted sometimes, but there is always more advancement made toward the accomplishment of an ambition by taking up the work that is offered to our hands.

The soul may rebel, but life is made more beautiful through its disciplines. Flowers spring, and grow, and blossom in the tilled soil, while weeds grow about the feet of the dreamer with his eyes fixed upon the skies.

Which reminds me of a letter which I received one beautiful day last Spring from a young woman friend. She wrote:

I am in dreadful trouble. George expects to lose his position, and we haven't a cent, and the rent is due in another week—two months' rent, I mean.

I called around to see her, intending to hold her head and comfort her. I brought smelling salts and a Mental Science Pamphlet on "The Peril of Being Discouraged."

The maid showed me in. Some people manage to keep a maid until the last minute. She never goes out the window, like love, when Poverty comes in at the door.

I found my friend making a lamp shade of pink crepe paper roses. It was a huge affair about two feet in diameter, with little green leaves here and there—a most beautiful thing.

"Do you think it will be too gay?" she asked, earnestly.

"Not for a lamp shade," I replied. "It would be gay for stockings, or a rainy day skirt. But anything that brightens up a home is always good."

"Yes," she said; "as I wrote you, I was almost distracted and didn't know what I should do. So I thought I might as well make a lamp shade?"

This woman was what you call an unconscious philosopher.

The little baby waif who was deserted in the Brooklyn theatre a week or two ago has found a friend way out in Kansas City, Mo.

George King, who is connected with a large drygoods house there, has written to the Matinee Girl that he will send on a dress for the baby to wear reception days at the asylum when people prowl about the place looking for good looking babies to adopt.

The Matinee Baby will be the belle in her new frock, and it is to be hoped that some of you rich actors and actorines will go out and look her over.

She may be a young Bernhardt, or a Duse, who will live to make you proud in your old age that you took her in. And you can point to her with pride and make believe she inherited all her genius from you.

I know that most actors conceal their babies as though they were ashamed of them. Stuart Robson is the only man on the stage that ever had the courage to be photographed with his baby.

I don't mean family groups on piazzas like Francis Wilson's, but just a plain, bald headed baby and its father, for once portrayed without the actor's eyes rolled up and his birthograph face on.

THE MATINEE GIRL.

SUMMER HOMES AT SAG HARBOR.

James Herne's play, Sag Harbor, has attracted several actors to this beautiful place on Long Island, among them Joseph Weaver, who has erected a cottage on six acres of water front property overlooking Shelter Island Sound. E. J. Backus, stage-manager of the Empire Theatre, is also building there. Joseph Humphreys, William Courtleigh, Lorimer Stoddard, and Edgar Halstead have also purchased property with the intention of building. W. H. Crane has owned land near them for some time.

THE ORIGIN OF FAUST.

Critics, like doctors, often disagree, but in doing so they must not distort facts. Among the latest dissertations regarding Faust, the *Sun* conveys the impression that Goethe conceived the original hero of that fable.

Faust, like its mythical twin absurdity, Don Juan, has shared the pens of dramatists, romancists, and opera and ballet librettists for over three hundred years.

Johann Spies in 1587 published a German romance called "Faust." Seven years later Toleth Shotus, a Hollander, edited a story of Faustus.

Subsequently in France mystic legends were acted under the title of Faust, and contemporary with Shakespeare, Marlowe wrote a play on the same subject. Spohr based his well-known opera on this play, and there has been scarcely a writer of ballet music whose score has not pirouetted with this story.

Goethe at length utilized it for the exploitation of his poetic genius, and, finally, Byron dealt with it in his Manfred.

Gounod is the only composer who has succeeded in welding this legend to a musical score that competent musicians recognize as being nearly perfect in its harmonious coloring and appropriate treatment.

The *Sun's* learned commentator ascribes the popularity of Faust to Jean de Reszke, forgetting that Nicolini, Giuglini, Campanini and Victor Capoul in their days attained the pinnacle of lyric fame by their intensely romantic interpretations of Gounod's music.

It was these and other great singers of the past who achieved permanent favor for this work.

Many opera *habitues* will remember the exceptional cast of Faust when first presented at the Academy of Music under the direction of Max Strakosch. All the principals were young and remarkably gifted for their respective characters. The Marguerite of Christine Nilsson came near to being vocal and physical perfection. Campanini was an ardent hero; Anna Louise Cary, of splendid presence and velvet voice, was the Siebel; Del Puente, dashing and magnetic, was the Valentine, and an Italian basso, the finest in the world, whose name I cannot recall, was the Mephistopheles. This great *ensemble* has never been equaled on the lyric stage.

Having referred to Don Juan as the twin absurdity of Faust, its history will be found equally interesting.

Over two hundred years ago, Zorilla, the Spanish author, wrote a drama, Don Juan Senorlo, that supplied Molière with the plot of Don Juan, while Du Ponte used it for the libretto of Mozart's Don Giovanni.

Faust and Don Juan are types of men we meet daily; one pursues knowledge under difficulties, the other seeks pleasure at any cost. Faust typifies Socrates, while the Don is a disciple of Epicurus. Both are Catholics, but the Spaniard is a doubter, and is only convinced when, as the legends go, he meets Faust in Tophet.

These types of men probably suggested Wagner's operatic heroines, Elsa and Senta. Elsa, in Lohengrin, is inquisitive and falls a victim to her own curiosity, while Senta so blindly confides in her lover, the flying Dutchman, that she follows him unquestioningly to death.

To return to Faust. It is fortunate for M. de Reszke that he has no artistic compeer in the roles he now interprets and may be pardoned if he believes *l'opera c'est moi*.

ALBERT L. PARKER.

FLORA FAIRCHILD.

The strong character photographic reproduction on the front page of THE MIRROR this week is of Flora Fairchild, who was engaged last week as leading woman for Brady & Grism[er]'s Way Down East company to play the rest of the season. Miss Fairchild attributes her engagement to Minnon advertising and is a strong believer in the value of the "professional card" in this paper. The season of 1899-1900 Miss Fairchild played Gresillon in In Paradise, afterward taking Miss Seligman's role in that play and receiving the strongest indorsement for her clever work in both of these roles. As Helen Durke[e] in The Parish Priest at the Fourteenth Street Theatre Miss Fairchild originated a part which stood out brilliantly in that clever play. As Mavis Claire in The Sorrows of Satan, the earlier part of this season, she proved her versatility and ability to play both emotional and comedy roles. Her plans for next season are still unsettled, but as she possesses rare personal charm and marked dramatic talent no doubt she will be distinctively placed. Miss Fairchild's future points to a place in the front rank of American players. George Goodale, of the Detroit *Free Press*, spoke most highly of Miss Fairchild's work when she appeared in that city in In Paradise. To use his own words, "She will not be long in compelling general recognition, for the talent is hers and the conditions all seem to favor her ambition."

CUES.

Edwin C. White left for Buffalo on Sunday to take personal charge of the advance work for Mildred Holland's forthcoming engagement in that city, the week of April 15.

Edwin Mordant closed his season with the Baker Stock company in Brooklyn some weeks ago, and paid a short visit to his home in Baltimore. He is now in New York city. Mr. Mordant intends to devote himself entirely to stock work, as he feels that in that field there is a broad scope. His versatility and wide experience in every line of part fit him for this class of work.

The name of the *Home Journal*, which is owned and published by the Stuyvesant Company, has been changed to *Town and Country*. The same company owns *Brooklyn Life*. Both publications deal incidentally with the drama.

Robert Conness, of Munro and Sage's forces, playing Rupert in The Prisoner of Zenda, was so badly injured one night last week in the duel scene that he has been obliged to retire from the company and go to his home in Kansas City to recuperate.

Ernest Lamson was suddenly called upon in Philadelphia last week to play Jack Rose in At Piney Ridge, and continued in David A. Higgins' role throughout the week.

Harry Fulton, of Kirke La Shelle's business staff, went to Philadelphia last week to buy at auction a lot of military arms and equipments to be used in the production of Arizona at the Academy of Music next season.

Ada Gray, who for some time has been seriously ill in the Home for Incurables at Fordham, is almost well again and will soon leave the hospital.

REGINALD DE KOVEN.

Reginald De Koven is among the most prosperous of American opera builders. He secures librettos made in the best jingle-foundries. Around these frameworks he erects musical structures that are, to say the least, pleasing. He selects his bricks from the famous operatic palaces of the past. He lays them skillfully. Occasionally he sets in a gold brick of his own making. Thus Reginald De Koven utilizes second-hand materials and builds modern musical masterpieces for which he alone receives the rent. It is a profitable business. Reginald De Koven did not learn it in a day. He began to study it at St. John's College, Oxford. Then he studied in various Continental capitals. Then he became a banker. Then a musical critic. Then an editor. All this time he studied comic opera architecture. Finally he built the score of Robin Hood. The bill boards of America have proclaimed his subsequent career.

IN OTHER CITIES.

SAN FRANCISCO.

The Grand held the chief attraction this week in the person of Madame Sembrich, whose co. opened March 19 in The Barber of Seville. One was forcibly reminded of the brilliant opera season Maurice Grau gave San Francisco music lovers not long ago. While the opening night was not the social occasion that distinguished the first performance of the Metropolitan co., yet the big playhouse was crowded with a most discriminating and appreciative audience. Madame Sembrich completely captivated her hearers; her voice has much the same quality as Melba's, but is more magnetic, though it appears less even at times. In the third act Madame Sembrich, as Rosina, introduced a variety of numbers that aroused the house to enthusiasm. First she sang a waltz, written for her by Johann Strauss, "Voce di Primavera," then she responded to the long applause with "The Maiden's Wish," and for another encore gave a German slumber song, by Franz Reiss. Signor De Lara, tenor, has a pure and even voice, but it lacks expression.

Signor Duile, basso, next to the diva, came in for the greatest applause. His solo in the first act was splendidly done.

Signor Bensaude, as Figaro, gave an even performance. He has a voice of power and expression.

Signor Bossi played the role of Bartholo acceptably.

Signor Bevignani led the orchestra with rare sympathy. The performance scheduled for 29 was not given, owing to the illness of Madame Sembrich. La Traviata was sung 23 to a large audience.

The Tivoli co. presented The Wedding Day 18-24. The opera has some very pretty numbers and a wealth of fun. Ferdo Hartman played Polycop in inimitable fashion, and got much laughter and applause out of the audience. Alf Wheelan was Planchette and gave clever comedy performance. Edward Webb made the third of a strong trio of fun makers as the Duc de Bouillon. Bernice Holmes was a handsome Madame de Montbazon, and her pleasing contralto came out well, both in solo and ensemble. Maude Williams made the most of her opportunities as Lucille d'Herblay. Annie Meyers had a congenial part, and Maggie Frances Leavy had the role of the aunt. Georgie Cooper has rejoined the Tivoli co. and she, with Ida Wyatt and Josie Davis, contributed much to the success of the opera. The Wedding Day continues for another week.

The Alcazar Stock co. appeared in The Proper Caper. It proved to be a mirth provoking performance, and was given with dash by the co. George P. Webster, as the old roue, was at his best. Howard Scott appeared as Arpad Villagos, and Frank Bacon, as Professor Eisenlieber. Lila Convere's Ninette and Agnes Rankin's Mignonne are entitled to the honors of the female characters. The rest of the cast was good and the audiences were highly entertained. Too Much Johnson 25-31.

The Telephone Girl continued to do an enormous business at the California. Harry Hermsen, Lehay Burrows, Douglas, Mabel Hite, John Magee, Jeanne Bernard, Margie Ford, and Bert de Rue'le furnished much fun. Hermsen's versatility as a comedian is large. He seems to have something new at every performance. Nell Burgess in The County Fair 24-30.

The Angel of the Alley has pleased full houses at the Alhambra 17-24. The co. presenting the play make every effort to give realism to the many startling climaxes, and were rewarded with liberal applause. R. A. Graham, the victim and hero of the plot, was effective and refrained from ranting. Harry Morgan, the villain, was greeted with hisses by the gallery, which was, of course, an evidence of his success. Vera Hamilton, as the Angel of the Alley, very successfully enacted an exaggerated role. Florence Gerald gave a pathetic rendering of the role of the mother. Belle Darling, as the Bowery girl, and Lillie Hall, as the German woman, contributed the comedy element. Frank Weed, as the Irish policeman, was rather weak, and Joseph Carey's imitation of a dude ineffective.

The Colleen Bawn was an appropriate attraction at the Central 18-25, in view of the occurrence of St. Patrick's Day on the 17th. James Ward, as Myles na Coppaleen, has never appeared to better advantage. Mr. Ward has the true Irish temperament and his hit was instantaneous. The remainder of the cast was made up of the Central's capable stock co. Uncle Tom's Cabin 25-31.

Madame Teresa Carreno, the pianiste, gave a "request" concert at Sherman and Clay's Hall 22 to a large audience of music lovers.

The double attraction of The Highwayman and Loie Fuller at the Columbia, has met with splendid success 18-24. The Little Minister 25-30.

E. D. MOORE.

MILWAUKEE.

Mrs. Fiske appeared at the Pabst Theatre March 21-23, and Milwaukeeans witnessed for the first time the long looked forward to production of Becky Sharp, which was given four times, to the utmost capacity of the house. It is only on rare occasions that the elite of this city turn out in such numbers as they did in this instance, and the brilliant audiences which greeted the distinguished artist were representative of Milwaukee's best circles. There was only one opinion regarding Mrs. Fiske's Becky—it was the Becky we had read about, and pictured to ourselves; Becky Sharp represented to the life, through the medium of Mrs. Fiske's genius. No amount of applause seemed sufficient to show how keenly the portrayal was appreciated by all. In the support excellent work was done by Frank Gillmore, Charles Vane, Alfred Hudson, Robert V. Ferguson, Charles Plunkett, Norman Conders, Hugh Cameron, Frank McCormack, Laura McGilvray, and Mary E. Barker. The accurate dressing of the play, the rich and appropriate costumes, and beautiful scenery, added color and picturesqueness to the general effect, and the individual and ensemble work of the players demonstrated that the entire production had been directed by intelligent thought and artistic understanding. Such a performance, representing, as it does, the highest form of dramatic art, stimulates the mind and affords healthy food for thought to students of literature, nature, and the drama, and those of our playgoers who were lucky enough to secure seats are congratulating themselves.

The chief attraction of the week opening 24 was Eva Taylor in vaudeville at the Alhambra, S. R. O. being announced Sunday, and a large advance sale assured. Miss Taylor presented for the first time on any stage a one-act comedy written for her by Theodore Kraemer, entitled How She Cured Him. The sketch is bright and amusing and affords Miss Taylor an opportunity to display her exceptional talents as a comedienne to advantage. The reception accorded the popular actress was overwhelming in its warmth, and at the close of the act she was compelled to respond repeatedly. Joseph Galbraith assisted in the sketch most creditably, and other numbers on the bill were given by the Carmellas, De Mora and Graziotti, Anna Kenwick, Zisku, George Yeoman, the Metweef Duo, Prof. Woolford, Ronnie Mae, and the pelvsome, Murray and Mack 31-6.

The Thanhouser co. produced John Arthur Fraser's version of The Little Minister at the Academy 25 before a full house. As a series of character studies and quaint stage pictures, the performance was interesting, and the audience evidently enjoyed it. Eugene Moore gave a quiet and concise portrayal of Gavin Dishart, and Edith Evelyn looked lovely and acted with animation as Babbie. R. C. Chamberlin as the village constable avoided the temptation to overdo the part and gave one of the best renderings of the presentation. Colin Campbell offered a faithful study and a perfect dialect as Elder Whamond; Kate Woods Fiske deserves special praise for her pathetic and effective interpretation of Nannie Webster; William Yeamee gave a fine performance of Rob Dow, and the remaining characters were creditably enacted by Harry Mestayer, Albert Brown, Lee Baker, Dulsy Lovering, Walter Goodrich, Emil Ineckel, and Robert Sallsbury. Camille 1-7.

William P. West's Minstrels opened a week's engagement at the Bijou 24 to S. R. O. The co. gave an excellent performance, and the audience was kept in a boyous mood. In the first part Richard J. Jose, John P. Rodgers, and Samuel Romain offered vocal selections, which were vigorously encored, and Billy Van and Ernest Penny distributed new and old jokes and created much merriment on the ends. The olio was also good, and included the De Elmar Trio, Teal and Whalen, Billy Van, Waterbury Brothers and Penny, and the Rio Brothers. The management announce that Billy Emerson will join the co. 28. The Royal Lilliputians 31-6.

The German Stock co. presented a new play by L. Anzengruber, entitled Die Kreuzelschreiber, at the Pabst 24 before a large and pleased audience. Die Liebesprobe will be offered 27, and Fluchsmann als Erzieher 31. The Castle Square Opera co. will commence a four weeks' engagement at the Pabst Theatre April 15.

An amateur cast is rehearsing Young Mrs. Winthrop under the direction of Frederick Paulding, for a performance at the Davidson 27.

Davidson dark 24-7. Anna Held 4-6.

CLAYTON D. NOBLE.

KANSAS CITY.

Nathan Hale opened at the Grand March 24 to large houses. This old Nat Goodwin play had never been seen here before. Howard Kyle took the title part and was excellent. His pleasing acting betrayed Goodwin's and his acting equal to the demands in nearly every respect. Josie Intropodi was the Alice Adams; she gave a clear cut and finished performance. Frederick Webber was good as Pitcher. John Wiley were a fair presentation of Countryman, and the balance of the cast was equal to requirements. What 1bd Tomkins Do 31-6.

The Little Minister was the Auditorium Stock co.'s offering 24 at the Standard, where the co. is for the present. It was a pretentious presentation. Fred Sumner was Gavin and was all that could be asked. Lavinia Shannon was a capital Babbie, playing the role feelingly and with spirit. Harry Long was Rintoul, which he played well; Lester Lonergan was the Thammas Whammond; Harry Beresford, John Turnbull, and Will Davis the elders; Emma Dunn scored as Micah, and Winona Bridges was excellent as Nannie. Nancy and co. 31-6.

The Great White Diamond, with a thrill in every scene, and a spasm in every act, is at the Gillis, opening 24 to packed houses. Great stage effects make the performance, and the Nyctalops is worthy of the name. Robert Thorne, the miner hero, is in the capable hands of Frank Henning. He has appeared here before in Keene's co. Florence Huntley was excellent as Lola Brace. The Nyctalops was well presented by Mr Martin, David Davies, Harry West, Edward Brennan, and Alice Gilmore were the rest of the cast. All were capable. F. T. C. 31-6.

Auditorium: Otis Skinner in Prince Otto 28-30. Mrs. Carter in Zaza 1-3.

Wilson Enos has resigned from the Auditorium Stock co. Gertrude Berkeley, his wife, broke down last week, and her mind is not yet restored. He will take her to Chicago, and from there to some quiet resort. His absence will be greatly regretted. He has been stage-director of the stock co. since its organization, and is a capable manager and excellent actor. A rousing benefit will be tendered him and his wife at the Standard, afternoon of 29.

The Conness Brothers, Robert and Luke, are the new additions to the stock co. They are Kansas City men and are doubly welcome therefore. Lester Lonergan will manage the stage and be director.

The U. S. Marine Band will give concerts here in Convention Hall 1.

The Kansas City Symphony Orchestra gives another of its fine concerts in the Auditorium afternoon of 28. John Behr, leader.

Papers are being signed and contracts being examined for the lots on which the new Baltimore Theatre will stand, at Eleventh Street and Baltimore Avenue. Willis Wood, of St. Joseph, will erect it. It will be modeled after the Illinois Theatre in Chicago, and will play only the highest class of attractions. Woodward and Burgess, lessees, will open the house Sept 1. The old Coates Theatre, burned in February, will not be rebuilt.

The Grand Theatre has planned $15,000 improvements for this Summer. The stores in the front will be turned into a large lobby, and the offices on the north side will be made into an addition to the auditorium. The entire interior will be redecorated.

One new Summer garden is assured. It will be managed by M. Lehman, manager of the Orpheum, and L. W. Shouse, assistant manager.

Three more of the series of amateur sketches for the Orpheum's $50 cash prize will be given 30. Two, No. 10 Canine Court, and Friendly Neighbors, were played last week 27.

WILLIAM HAMILTON CLINE.

ST. PAUL.

The Daley Farm, under management of Thomas A. McKee, holds the stage at the Metropolitan Opera House, playing a return engagement March 24-30. The interesting drama is again presented by a large and competent co. and received a warm welcome from good sized audiences. The Squire Hurley of Mac M. Barnes is a well conceived and natural interpretation. Sarah Ward is happily cast as Sarah Newkirk. John Milton's Kathan Newkirk was a thorough and convincing portrayal. Theodore Rock as Simon Krum did an excellent bit of character work. Grace Hopkins created a favorable impression in the role of Lucy. Blanch Carlyle is bright, clever, and interesting in the part of Minty; Harry Dunkinson makes a good John Sparmley. Katherine Carlyle an excellent Eunice Jane Perkins. Charles Coon is good as Deacon Shears. William R. Walters was a success in the role of Bob, the runaway slave. At the close of the third act he received a persistent recall. He is a St. Paul man and a favorite. Hilda Vernon, Tony West, George Lockwood, and the other members of the cast were excellent. Anna Held in Papa's Wife 1-3. Boston Lyric Opera co. 4-6. U. S. Marine Band 7. Mrs. Leslie Carter in Zaza 8-10.

Alberta Gallatin was seen in the comedy Nell Gwynne at the Grand Opera House 24-30. Unfavorable weather diminished somewhat the usual large Sunday night attendance. The co. gave a creditable presentation, and the audience expressed their appreciation in liberal applause. Alberta Gallatin makes a charming Nell Gwynne; she has an attractive personality and exhibits marked versatility and force. She was the recipient of many curtain calls. Allen Davenport's Charles Stuart was a creditable impersonation. Arthur Rutledge does commendable work as Captain Rupert Wyborne. Margaret Dale Owen was a pretty and pleasing Mistress Betty Fairchild. Louise McCullon played the part of Lady Castlemaine with expression and feeling. Louis Talbot as Lord Buckhurst, and John Byrnes as Samuel Pepys did good work. The remainder of the co. were acceptable. The play was well staged and richly costumed. Because She Loved Him So 31-6. Royal Lilliputians follow.

Madame Carreno, the pianist, will give a recital at the People's Church 9.

Manager S. Lee Townsend, of The Prisoner of Zenda co., and George H. Murray, of the Way Down East co., were in the city 24, 25.

Members of the Arizona co. occupied boxes at the Grand 24, witnessing the production of Nell Gwynne.

GEORGE H. COLGRAVE.

NEWARK.

William H. Crane in David Harum is the Newark's attraction March 25-30. Victory Bateman in East Lynne 1-6.

Mirth and Mystery have drawn good houses to the Empire 25-3, where Kellar is playing his annual engagement. His programme proved as successful and puzzling as ever. Mrs. Kellar made a charming assistant. Human Spiders 1-6.

The Columbia Stock co. presented The Inside Track 25-30. Oliver Dowd Byron played the leading part; this is his last week with the co. Maud Edna Hall was cast for a male character, and acted the part successfully. Charles Hallock met with a rousing reception. Claude Brooks proved himself as clever an actor as stage director. Frank Beal and Bert Lytell were good, while Joe Totten caused many a laugh. Mercita Esmond was also favorably received. Business opened fair. Lost in New York 1-6.

The Octoroon was revived 25-30 by the New Century Stock co. Rebecca Warren demonstrated her ability; her method is quiet yet forceful, and she never fails to gain her points. Raymond Capp as the Indian was at his best, and made a big hit. John Waldron gained well merited applause. Carleton Macy did not have a congenial part, but made the most of it. Victor Moore was out of his element, but was satisfactory as were Margaret May, Nelly Walters, and Lucille La Verne. A pleasing addition to the performance was the singing of a quartette. The Electrician 1-6.

Jane Rivers has been engaged for the revival of Lost in New York at the Columbia 1-6.

An amateur performance of Jane for a local charity was given at the New Century Theatre last week.

The Newark Theatrical Employes' Pleasure Club gave a reception 25.

Madame Nordica will be heard at the New Auditorium 30.

The Easter bill at the Columbia and the week following will be given up to revivals of La Tosca, and Gismonda. Manager Jacobs has secured Melbourne MacDowell to play the leads, supported by the stock co.

J. March has resigned from the New Century Stock co. to accept a similar position in Providence, R. I.

Peter Rice renewed many old acquaintances during his stay 25-30.

The one thousandth performance of the Columbia Stock co. was celebrated 27.

Carleton Macy had a successful benefit at the New Century 27.

C. Z. KENT.

NEW ORLEANS.

The Princess Chic, with Marguerite Selva in the title role, appeared at the Tulane Theatre March 24-30, drawing fairly well through the week. Marguerite Selva has a charming personality and sings with considerable feeling. The supporting co. is very good and the well drilled and shapely chorus deserve particular mention. The Less Inquisitive 31-15.

At the Crescent Theatre we have had Brown's in Town 24-30, and the clever farce-comedy met with a cordial reception. George Welch and Charles Horn do effective work, and Leslie Mac Hall as Suzanne was capital, while Maud Knowlton, who has considerable beauty, was excellent as Letty, the young wife. My Friend from India 31-6.

Business at the Grand Opera House with that sterling organization, the Baldwin-Melville Stock co., continues prosperous. The World Against Her was put on 24-30, and the work of the entire co. was satisfactory. Maurice Freeman and Maud Odell were very effective in the principal roles, and are daily adding to their already well established reputations. J. M. Schmolle in the villain part of Count Ferrari succeeded in having himself disliked, and I. O. Hall as Simon Clegg did a good piece of character work. Rhoda Seymour, Anna Montague, Edie Elton, and T. Brady were also in the cast and contributed greatly to the success of the production. The Black Crook 31-6.

Chapman's Famous Equine Paragons, Trained Horses, Ponies, and Dogs, is the attraction at the Athletic Park Theatre, commencing March 17. The engagement is for an indefinite period, and if business justifies it the co. will remain the entire Summer season. The following specialty is announced: Bell, Phoenix, Elvia Cox, Clinton Elder, Harry Lindstone, William Herman, West, William Hicks, and Josie Intropodi; A. W. F. MacCollin, stage director; Neil Simonson, musical director; twenty-two musicians, and a chorus of twenty-six members.

M. Berriel's French opera co., appearing at the Teatro Renacimiento, City of Mexico, is meeting with large and well deserved patronage. The co.'s engagement is for six weeks. J. MARSHALL QUINTERO.

LOUISVILLE.

E. S. Willard filled a week's engagement at Macauley's March 25-30, appearing in David Garrick, The Professor's Love Story, The Middleman, and Tom Pinch, the latter given here for the first time. The engagement was successful from a pecuniary and artistic point of view. James K. Hackett in The Pride of Jennico April 1-3.

The two concerts given by the U. S. Marine Band 28 at the Auditorium were largely attended. The programmes embraced both popular and classical selections and were favorably received. Amy Whally was the soloist and deserves mention. Underlined at the Auditorium is Mrs. Fiske in Becky Sharp April 3, 4.

The Brothers Byrne, with the new Eight Bells made up to date, drew large business at the Auditorium 24-30. The new specialties are somewhat startling, and the entire entertainment is a pleasing one. The Gamekeeper opens 31.

The Temple had strong vaudeville attractions 25-30 in Worden and Shepherd and Vallecita and her Lions. The Mellert Eagle Stock co. presented The Scales of Justice, affording all of the members excellent opportunities for good work. The piece was handsomely staged and attracted good patronage.

Among the rumors in connection with the new theatre, The Masonic, which is to be erected here, is one that A. B. Robinson, a Louisville man, is to be resident manager for Charles P. Elliott, the lessee.

The Cincinnati German Stock co. is announced to present, at an early date, Die Gestrengen Herren.

Henry Krehbiel will lecture at Baldwin Hall 13 on Richard Wagner.

The engagement of the Sembrich Opera co. at the Auditorium has been canceled, owing to the illness of the star.

The Signor Vegari Chorus will give a concert at Macauley's 12, singing selections from Il Trovatore and Der Freischutz.

CHARLES D. CLARKE.

BUFFALO.

Clay Clement appeared at the Star March 25-30 in the delightful comedy, The New Dominion. His characterization of the German baron was very artistic. He was supported by an excellent co. Karra Kenwyn was charming as Mrs. Josephine Dulaney. Loudin McCormack, T. F. O'Malley, Gertrude O'Malley, and Jewel Varney also deserve mention. Sarah Bernhardt and Constant Coquelin 1-2. Nat Goodwin and Maxine Elliott 3-5.

Haulons' New Superba delighted large audiences at the Teck 25-27. The best of the old tricks and many clever new ones were shown, and an excellent co. succeeded in maintaining the production's former popularity. Lizzie Wilson, Robert Rosaire, the Tiller Troupe, and the apes were the leading features.

Henrietta Crosman, in her beautiful production of Mistress Nell, charmed many at the Teck 28-30. Her merry comedy enactment of the role of Nell Gwynne, a fine co. and handsome mountings, all tended to make the entertainment a memorable one. Humpty Dumpty 1-6.

The Rays in their uproarious farce, A Hot old Time, made things lively at the Lyceum 25-30, amusing large audiences. Bernard Dellyn, Hayes and Healy, the De Forrests, Rene Washburn, the Lynn Sisters, and the Brothers Bright contributed good specialties on the Stroke of Twelve 1-6.

Sousa's Band drew enthusiastic audiences to Convention Hall 26, 26, and the concerts were spirited and pleasing. Blanch Duffield, soprano, and Bertha Bucklyn, violinist, were the soloists and were warmly received.

FRANK B. WILCOX.

DETROIT.

Sousa paid a brief visit at the Lyceum Theatre March 24. A hearty welcome was tendered him by a large audience. Several of the selections given were new, but the encores which seemed to please the majority best were old time favorites. The trombone solos of Arthur Pryor were heartily received. Blanche Duffield exhibited a clear though rather light soprano voice, and Bertha Bucklin, violinista, was pleasing.

Andrew Mack appeared at the Detroit Opera House 25-30 in An Irish Gentleman. Mr. Mack's songs were sweet and sympathetic and added greatly to the charm of his impersonation. He displayed no little ability as an actor, being sincere and possessing a graceful and natural stage presence. The supporting co. was in the main a strong one, and included Edwin Brandt, E. T. Ringgold, John E. Luce, Jr., George W. Dove, Thomas E. Jackson, Edward O'Connor, Josephine Lovett, Anna Barclay, Maggie Fielding, and Little Vivian Martin. John Hare in The Gay Lord Quex and A Pair of Spectacles will occupy the Detroit Opera House 1-3. Thomas Q. Seabrooke 4-6.

Secret Service was revived at the Lyceum 25. Sis Hopkins 3-6.

Whitney's had Black Patti's Troubadours 25-30. It is the best organization of its kind we have seen. Black Patti was unable to sing the opening night, but her place was taken by Cecil Watts, who pleased the audience. Mattie Phillips was very much in evidence and was as irresistible as ever. Mack Allen was seen in a clever shack wire act. Al. and Cecil Watts and James White also pleased. King of the Opium Ring 31.

FREDERICK KIMBALL.

COLUMBUS.

Andrew Mack assisted by a capable co. presented An Irish Gentleman to a small but appreciative audience at the Southern March 21. Foxy Quiller was given 27, 28. Francis Wilson 1, 2. Henry Miller 3. Maude Adams 4-6.

Harry Glazier, supported by a good co., gave The Three Musketeers to light business at the High Street 21-23. It was one of the best popular-priced attractions seen here this season, and deserved more liberal patronage.

Human Hearts played to heavy business 25-27. The play was effectively acted by a competent cast, the work of Nancy Downs and Herbert Berts being particularly good. Baby Florine, a little Columbus miss, was warmly welcomed. A Hole in the Ground 28-30. East Lynne 1-3. The Sorrows of Satan 4-6.

The Bonelli-Stahl Stock co. opened its season at the Grand 25, in Christopher, Jr. Manager Butterfield has selected good support for William Bonelli and Rose Stahl, and if the succeeding performances are equal to the first, Columbus patrons will have no cause for complaint. Rose Stahl carried off the honors, William Bonelli being a close second. Forrest Cummings made a distinct hit as "the man about to speak." Kate Jepson, Eleanor Blanchard, and Stella Kenney did good work, and the remainder of the co. was acceptable. The play was well dressed and staged and a large house thoroughly enjoyed the initial performance, Camille 1-6.

W. W. PROSSER.

PROVIDENCE.

The Night Before Christmas was seen for the first time in this city at the Empire 25-30, and received the approval of large audiences. It was an interesting play and contained some strong situations. Elmer Grandin, Maurice G. Costello, Ogden S. Wright, Charles G. Wilson, Josephine Fox, Vivian Patter, Lolita, and Stanley Lamb did excellent work. Haverly's Minstrels 1-6.

William Gillette appeared in Sherlock Holmes at the Providence Opera House 25-30. Richard Golden will present old Jed Prouty at this house 1-6, at 75 cents for the best seats.

The fifth Boston Symphony Orchestra Concert was given at Infantry Hall 27 to a large audience. Leopold Godowsky, pianist, was the soloist.

The next Arion Club concert will be given at Infantry Hall 28, when Cesar Franck's Les Beatitudes will be performed by the full chorus under Dr. Jordan, assisted by Mrs. Bennett Griffin, soprano; Mrs. Julie Wyman, mezzo soprano; Gertrude Edmonds, contralto; Stephen Townsend, baritone; Joseph Baernstein, bass, and a tenor to be announced.

HOWARD C. RIPLEY.

PORTLAND, ORE.

The Marquam March 20 had a delighted house of music lovers to hear the fourth concert of the Portland Symphony Orchestra, with Charles I. Bryan as conductor. The programme began with a march, Coronation, from The Prophet, by Meyerbeer, and continued with Von Weber's L'Invitation a la Valse. Reginald I. Holden's violin solo, "Venetian Gems," Ballade et Polonaise (op. 38), was warmly applauded, as was H. R. Bellamy's beautiful singing of Sonnewald's "Into the Garden Maud." The concert closed with Rossini's overture, William Tell, which sent everyone home in a pleasant frame of mind. Edgar E. Coursen was the accompanist. The fifth concert will be given the latter part of April. Roland D. Grant opened a month's engagement 21 with an interesting illustrated lecture on "The Yellowstone National Park."

Morrison's Famous 400 had good business at Cordray's 17-23.

Metropolitan and Empire business 17-23 with the Howard co. at Music and Drama.

MITCHELL.

OMAHA.

The Christian was presented at Boyd's Theatre 21-23. The co. is well balanced and the performance was well attended. Particular commendation is due Lionel Adams and Liodella Conger in the parts of John Storm and Horatia Drake. The Glory Quayle of Lula Stuart was well received. Way Down East repeated its former success 24, the house above the floor being packed. House dark 25-30. Harry Corson Clarke 31-1.

J. F. KINGWALT.

MONTREAL.

Sadie Martinot opened to good business at the Academy of Music March 25 in the [illegible] version of Sapho. Miss Martinot's [illegible] portrayal of the various [illegible] character, winning several [illegible] porting co. was a capable [illegible] ral work of [illegible] raise is due to little [illegible] ing of the child [illegible] York 1-6.

The Real [illegible] at the Bijou [illegible] redible.

[illegible] Winds[illegible]

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CORRESPONDENCE

[illegible] HOUSE (F. P. [illegible] Hall March 29; good [illegible]

[illegible] OPERA HOUSE (F. [illegible] The Fast Mail March 29; good [illegible]

PYRON SPRINGS.—ELEY OPERA HOUSE (Henry [illegible] manager). Dark.

JANESTON.—NOBLE STREET THEATRE (A. B. Noble, manager). Dark.

ARIZONA.

PHOENIX.—ROBERTS THEATRE (Nick Wagner, manager): The Angel of the Alley March 22, 23.

PRESCOTT.—PARKE'S OPERA HOUSE (Nick Wagner, manager): The Angel of the Alley March 24.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): Nashville Students March 20; fair house; poor performance. The Watch on the Rhine 26. A Thoroughbred Tramp 29. Quo Vadis 30. Ewing-Taylor co. 1-6. Creston Clarke 8, 9. Ingomar 10. Brannig Dramatic co. 15-20.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Krause-Taylor co. March 18-23; fair co.; excellent business. Al. H. Wilson in the Watch on the Rhine 25, S. R. O.; good co. A Thoroughbred Tramp 28. Creston Clarke 30. Brannig Dramatic co. 1-13.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Price Arlington in Maude Muller March 21; good house. Elmer Walters in A Thoroughbred Tramp 24. Royal Tyrolean Troupe 6. Benedict's Quo Vadis 10.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Edwin Rostell in Richelieu March 18. Rostell was fine; house fair. The Knowles 25-27. The Price-Arlington co. 27-29. Rose Stillman co. 1-6.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Quo Vadis March 21; good house; pleased audience. The People's Stock co. 25-30.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Brown's in Town March 18; large and pleased audience. Rose Stillman co. 25-30.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Ewing-Taylor co. March 8-13.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Little Minister March 18-21. The Highwayman, with Lole Fuller, 28-30. The Evil Eye 15-17. James K. Hackett 18-20.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Frawley co. closed a successful season here 23, appearing in Nell Gwynne and Secret Service, and special performance of Ibsen's A Doll's House. The Telephone Girl 24-30. Rip Van Winkle 31.—ITEMS: Miss Van Buren and other ladies of the Frawley co. served a Nell Gwynne tea on the stage after the matinee 23. A handsome souvenir photograph of Miss Van Buren left, like the tea, no grounds for complaint.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Mrs. Leslie Carter in Zaza March 21. The Highwayman 26. Frawley co. 28 canceled. The Strollers 29.—AVON THEATRE (George Simpson, manager): Dark. The Rooney Boys' Concert co. at Pioneer Hall 25.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Under Sealed Orders March 14, 15; good performance; well patronized. Mrs. Leslie Carter in Zaza 20. The Crosby co. 23, 24. The Highwayman, with Lole Fuller, 25. Frawley co. 29, 30.

PomONA.—ARMORY OPERA HOUSE (M. C. Pedley, manager): Throop Mandolin and Guitar Club March 18. The Steam Laundry 20; good house. My Uncle from Japan (local) benefit High School Cadets 22; packed house. W. J. Elleford co. 1-6.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Little Minister March 15. Mrs. Leslie Carter in Zaza 18. Frawley's Secret Service 23. The Angel of the Alley 3. The Telephone Girl 2.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Mrs. Leslie Carter in Zaza 11, 12.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): Rusco and Holland's Minstrels March 17; good business and co. The Eleventh Hour 18; fair house; co. poor. Uncle Josh Spruceby 20; small house; performance below average. Blanche Walsh 24. Jules Grau Opera co. 27. The Star Boarder 30.—LYCEUM THEATRE (P. Mack, manager): Dark.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Eugenie Blair in A Lady of Quality and Carmen March 18, 19; delighted crowded houses. A Breezy Time 21; poor performance and house. Grau Opera co. 24; good performance; crowded house. Blanche Walsh [illegible] 29. The Star Boarder 3. The Bowery After Dark 14. Dorbel Sully 16.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Uncle Josh Spruceby March 19; good business; fair performance. Eugenie Blair 20, 21, in A Lady of Quality and Carmen; light business; performances good. A Breezy Time 22 drew fair audience.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Eugenie Blair in A Lady of Quality March 23; large business; co. acceptable and the play well put on. A Breezy Time 23; small business; co. fair. Jules Grau Opera co. 25. Blanche Walsh 28. The Evil Eye 2.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rusco and Holland's Minstrels March 19; good business; performance fair. The Star Boarder 28. University Glee Club 1. The Evil Eye 4. A Breezy Time 12.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Rusco and Holland's Minstrels March 18; poor performance to good house. Uncle Josh Spruceby 21 canceled. Jules Grau Opera co. 27 canceled.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frahes, manager): Millar Brothers' A Hot Time co. March 22, 23; light business; fair co. University of Colorado Mandolin and Glee Club 3.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Boulder University Glee and Mandolin Club March 21; fair business; pleased audience. Eugenie Blair 26. Blanche Walsh 29.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Packed houses greeted May Irwin March 23 in Madge Smith, Attorney. The play was continuous from start to finish; Joseph M. Sparks, formerly of Hartford, and Ignacio Martinetti shared honors with star; handsome chorus, and fine scenery made a most agreeable background. The Wilbur Opera co. with Pauline Hall featured opened 25 for week to S. R. O.; operas Erminie, Olivette, Fra Diavolo, The Grand Duchess, The Circus Girl and Two Vagabonds; all well mounted and well sung; pleasing specialties were introduced. When We Were Twenty-One 5.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Reaping the Whirlwind received deserved, liberal patronage 22, 23. Dainty Paree co. drew large audiences 25, 26; unusually good in the olio was the acrobatic sketch of Maud Caswell and Arthur Arnold, also the Grahams. The Secret Enemy 27 was interesting; finely mounted and well acted; large audience. The Bowery Burlesquers 28-30. Merry Maidens 1-3. Tennessee's Pardner 4-6.—ITEMS: Edward S. Van Zile, of this city, is at work on the libretto of a comic opera.—John Taylor, of this city, made a favorable impression with the Reaping the Whirlwind co. which he recently joined.—J. D. Leffingwell, with Litt's forces, New York, was formerly dramatic editor of the Hartford "Telegram," and is a charter member of the Hartford Press Club.—Manager Lynch, of the Russwin Lyceum, has been offered positions as umpire with the National and American Associations the coming season.—Charles Dillingham is spending a few days with his parents here before making a trip abroad. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (T. B. Bunnell, manager): Tissot's paintings by the electro-stereopticon March 25; good business. The singing of young Master Stanley was exceptionally good. Egypta (local) under the direction of Mr. Chenery, of Springfield, Ill., to S. R. O. 27-29. Mrs. F. Howard Russell played the title delightfully. J. Riley Phillips, Carl Worcester, and Louise Dunbar had important roles. Symphony Concert 28; distinguished gathering. Arthur Whiting, of Boston, piano soloist, showed exquisite touch and technique. The orchestra played a difficult programme with taste and finish. Jefferson De Angelis 30. At the White Horse Tavern 2. When We Were Twenty-one (return) 4. Primrose and Dockstader's Minstrels 5.—NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): On the Suwanee River 21-23; topheavy houses. The melodrama was well staged and acted. A Day and a Night to good business 25-27; excellent co., and the costumes and settings were handsome. Tennessee's Pardner 28-30. Hogan's Alley 1-3. The American Girl 4-6.—REPUBLICAN CLUB HALL [illegible] Brothers and George Austin and his pupils to goodly gathering 28.—[illegible] HALL: Song recital 21 by Herbert [illegible] to fashionable gathering.—ITEMS: [illegible] work rehearsing the Yale play. [illegible] to be given in April.—[illegible] the Grand, received a beautiful [illegible] from Mexico last week, the gift of a professional friend. JANE MARLIN.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): May Irwin in Madge Smith, Attorney, March 22 gave a performance that was enjoyed by large house. Henrietta Crosman in Mistress Nell 26; excellent performance; good patronage; the star and her capable co. received many encores. Jefferson De Angelis in A Royal Rogue 27; capacity, and won pronounced favor. Robert B. Mantell 1 in Old Kentucky 5. William B. Crane 6.—OPERA HOUSE (W. W. Hanna, manager): Dainty Paree returns 27; good patronage; pleased audience. Queen of the Orient 4. Wine, Woman and Song 5, 6.—ITEM: Theatre parties from Hartford witnessed the performances of Henrietta Crosman and Jefferson De Angelis.

BRIDGEPORT.—PARK CITY THEATRE (J. B. Bunnell, lessee; Walter L. Rowland, manager): Elks' Minstrels March 21 (local) filled the house. Terry McGovern 23 in The Bowery After Dark showed ability as an actor; big house. Tennessee's Pardner 25; co. good; business fair. A Day and a Night 28-30. William B. Crane 5.—SMITH'S THEATRE (Edward C. Smith, manager): Morrison co. 21-23 in The Princess of Patches, A Man of Mystery, and Dangers of a Great City. Cracker Jacks Burlesquers (return) 25-27; full house; co. fair. An American Girl 28-30. The Vagabonds 1-3. Wolves of New York 4-6.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Royal Burlesquers gave pleasing entertainment to good audiences March 21-23. Jefferson De Angelis in A Royal Rogue 29. Wine, Woman and Song 1-3. The Volunteer Organist 5. In old Kentucky 6.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Pauline Hall and the Wilbur Opera co. closed a successful week's engagement 23. The Bowery Burlesquers filled the house with pleased audiences 25-27. The Eleventh Hour 28-30. Tennessee's Pardner 1-3.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Sherlock Holmes March 22. Jefferson De Angelis in A Royal Rogue 28; excellent co., including Sandol Milliken, Francis Sedgwick and Eva Davenport; large audience. Robert B. Mantell in A Free Lance 2. Reeves' American Band 8. Richard Golden 10.—McDONOUGH'S THEATRE (W. J. Bergie, manager): Dainty Paree Burlesquers pleased large audience 22. Hogan's Alley 3. Wine, Woman and Song 4. Queen of the Orient 5.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Night Before Christmas March 22; fair house; satisfactory performance. American Grand Opera co. in Faust 23; light attendance; capable co.; deserved better patronage. The Eleventh Hour 27; good attendance; fair co. Robert B. Mantell 3. Hogan's Alley 6. Carl Carlson 9. Old Jed Prouty 11.—ITEMS: Charles Sugalls, of this city, has placed two old and rare programmes on exhibition in his store.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Chester Devonde Stock co. closed successful week March 23; satisfactory performances. Harcourt Comedy co. 25-30 in Master and Man, Blow for Blow, Beacon Lights, and The Gypsy Queen; good business; fair co. The American Girl 3. Primrose and Dockstader's Minstrels 6.

NORWICH.—BROADWAY THEATRE (Ira N. Jackson, manager): The Harcourt co. ended week of fair business March 27. A Runaway Girl (return) 29. Primrose and Dockstader's Minstrels 3. Robert B. Mantell 4. George Wilson 8-13.

DERBY.—STEELING OPERA HOUSE (J. M. Hoyt and Son, managers): Gertrude Coghlan in Vanity Fair March 28. Y. M. C. A. (local) 29. Quo Vadis 2. Side Tracked 3. The Night Before Christmas 10. Woman's Choral Club annual concert (local) 11.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Tennessee's Pardner March 26; fair business; good performance. Dainty Paree Burlesquers 29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Tennessee's Pardner March 27; large and pleased audience. Side Tracked 3. The American Girl 10.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Gertrude Coghlan in Vanity Fair March 30. Phelan Stock co. 1-6.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shea, manager): The South Before the War March 22; performance fair; good house.

NEW MILFORD.—OPERA HOUSE (J. B. Johnson, manager): The American Girl 2. Quo Vadis 30.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Shore Acres March 28. The Sunshine of Paradise Alley 30. Corse Payton Stock co. 1-6. Wilbur Opera co. 8-12. The Eleventh Hour 13.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Devil's Auction March 22; large and pleased audience; specialties excellent. Packard Opera co. 28. Walker Whiteside 1.

ST. AUGUSTINE.—GENORAR'S OPERA HOUSE (B. Genorar, manager): Blind Tom March 27.—CASINO (A. M. Taylor, manager): Miller, magician 22; small house; excellent performance.

TAMPA.—TAMPA BAY CASINO (J. W. Conroy, manager): Senora Perdomo in Marina (Spanish opera) March 28, after which Casino closes for season.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Devil's Auction March 18; S. R. O.; performance good.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Sign of the Cross March 22, 23; good business; pleasing performances. Walker Whiteside in Heart and Sword 25, 26; medium audiences. Walker Whiteside made good impression; balance of co. good. Concert (local) 27. Devil's Auction 29. Who Kissed My Wife (local) 30.—COLUMBIA (Henry and Julius De Give, managers): Crescent Stock co. opened to big business week of 25; co. good. Plays: Master and Man, Why Jones Left Home, The Circus Girl, Forgiven, and My Partner. Dan Packard Opera co. in Prince Pro Tem 1-3.

SAVANNAH.—THEATRE (Frederick G. Wels, manager): The Devil's Auction March 25; large and appreciative audience. Dan Packard Opera co. to small audience 26; performance poor. Walker Whiteside in Heart and Sword 30. Creston Stock co. 1-6. Brown's in Town 10. My Friend From India 15.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Boone-Yaki co. March 11, 12; capacity; audience delighted. Puss and Boots (local) 19 (Monument Fund); crowded house pleased. Dan Packard Opera co. 29. Walker Whiteside 9.

ELBERTON.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Schubert's Symphony Club March 25; small audience pleased. Barlow and Wilson's Minstrels 27 canceled.

AUGUSTA.—WALKER HALL (Augusta Lyceum Association): Alexander Black March 21, with The Girl and the Guardsman (picture play), delighted crowded house.

COLUMBUS.—SPRINGER'S OPERA HOUSE (Springer Brothers, managers): Devil's Auction March 20, fair performance; business good.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): Devil's Auction March 23; poor business; fair co. Dan Packard Opera co. 27.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Devil's Auction March 21 pleased good house. Jeoffy 8.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Dark.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Packard's Opera co. 4.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Alba Heywood co. 1.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Madame Modjeska in King John, Mary Stuart, and Macbeth March 20, 21; excellent business and co.; receipts $1,713.75. Howard Stock co. 1-6. Daniel Sully 8. A Brass Monkey 16. Nathan Hale 30.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Louis James and Katherine Kidder in A Midsummer Night's Dream 29; S. R. O.; audience pleased.

CALDWELL.—OPERA HOUSE (A. F. Johns, manager): Dark.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Ferris Comedians March 18, 21, 22, 23, in The Fatal Card, Fast Lynne, Forgiven, The Stowaway, An American King, The Pickpocket, Two Nights in a Bar Room, and The Village Postmaster; satisfactory business; pleased audiences. Francis Wilson, with capable support, to [illegible] The Monks of Malabar 22; capacity; production excellent. The Village Postmaster 28. Mrs Fiske 29. Hearts of Oak 30. Side Tracked 31.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Whitney and Knowles' Quo Vadis March 19; excellent co. pleased good audience. Nathan Hale 21; good business. Howard Kyle and Jessie Izett made hits. The Man from Mexico 23; good co.; pleased full house. Hans Hanson 24 pleased packed house. King Rastus 31-1. A Man from the West 7. Murray Comedy co. 9-12. The Fast Mail 13. Lost in the Desert 21.

BLOOMINGTON.—GRAND OPERA HOUSE (G. T. Henderson, manager): Howard Kyle in Nathan Hale March 20; small but appreciative audience. Royal Lilliputians 21 were somewhat of a disappointment to large house. Stuart Robson and his excellent co. delighted large house in She Stoops to Conquer 25. Mrs. Fiske 28. Miss 29. Earnest Seton Thompson (lecture) 1. When We Were Twenty-one 3.—COLISEUM: Earnest Gamble Concert co. 25.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Human Hearts, March 23; fair house; satisfactory performance. A Hot Old Time pleased big business 24. The Village Postmaster 28; performance and business good.—AUDITORIUM (W. E. Bunger, manager): Kingsley-Russell co. in repertoire have been doing good business week of 24, and are satisfactory.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): A Stranger in New York pleased fair audience March 20. A Hot Old Time 22 did not please small house. Archie Boyd in The Village Postmaster 25 delighted good house. Who Is Who 30. When We Were Twenty-one 3. Burns-Emmett co. 6. What Happened on Friday 10. Perucchi-Beldini co. 15-19.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): Quo Vadis March 20; full house; excellent performance. German Stock co. pleased a good house 21. The Man from Mexico 22; fair and pleased house. George Clarke and a superb co. in When We Were Twenty-one to crowded house 24. German Stock co. 27. King Rastus 30. Railroad Jack 31.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): William Owen in Richelieu and The Merchant of Venice March 20, 21 pleased good house. Human Hearts 22; fair house; good performance. A Stranger in New York 24 pleased good house. A Hot Old Time 25; small audience; fair performance. Mrs. Fiske in Becky Sharp 27. Stuart Robson in She Stoops to Conquer 30.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Howard Kyle in Nathan Hale March 18; fair business; good performance. A Stranger in New York 21; poor business; fair performance. Guy's Novelty co. 25-27. A Stranger in a Strange Land 30. The Christian 1. When We Were Twenty-one 5. A High Toned Burglar 8.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Chase-Lister co. finished a week March 18-23 with For the Love of a Girl, The Pearl of Savoy, The Smugglers, and East Lynne to crowded houses. When We Were Twenty-one 28. A Hot Old Time 28. She Stoops to Conquer 29.

AURORA.—OPERA HOUSE (J. H. Plain, manager): A Milk White Flag March 19 pleased large audience. Royal Lilliputians 22; good performance; large house. Miss 27. Murray and Mack 29. Le Voyage en Suisse 30. Who is Who 2. The Christian 4. A Hot Old Time 8.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): The Man from Mexico March 19; fair house; excellent co. A Thoroughbred Tramp 22; fair house; pleased audience. Railroad Jack 25; good house; poor performance. King Rastus 28. Maro, magician, 2. The Fast Mail 9. Creston Clarke 13.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Murray Comedy co. March 18-23 presented A Soldier's Honor, Because, The Fatal Card, The Senator's Daughter, Camille, and Just Before Dawn; good business; performances satisfactory. Human Hearts 26. The Christian 3.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Blind Boone March 18; fair business; pleased audience. A High-Toned Burglar 19 canceled. Y. M. C. A. (local) 20. Human Hearts 27. Gamble Concert co. 9. Local Minstrels 10, 11. Little Trixie 13.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Murray Comedy co. March 24, 25 in A Soldier's Honor and A Jealous Woman's Troubles pleased large houses. The Bowery After Dark 31. When We Were Twenty-one 7.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Gay Masqueraders March 20; light business; specialties fair. Nellie McHenry in Miss 26; large house; performance fair. West's Minstrels (return) 8.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Uncle Josh Spruceby to small audience 21; mediocre performance. The Butterfly Burlesquers to fair audience 22. A Stranger in a Strange Land 25; satisfactory performance; fair audience.

DECATUR.—POWER'S OPERA HOUSE (J. F. Given, manager): Royal Lilliputians March 20 pleased fair house. Frances Wilson in the Monks of Malabar 23; large house. The Village Postmaster 27. Mrs. Fiske 30.

MATTOON.—THEATRE (Charles Hogue, manager): Kingsley and Russell co. March 18-23 pleased good houses in Humanity, The Chicago Boy, The Old King, What Happened to Smith, North Carolina Folks, and 'Twixt Love and Duty.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): King Rastus March 24; fair house; performance good. A Thoroughbred Tramp 25 to fair house and performance. Creston Clarke 12. Murray Comedy co. 12-20.

PARIS.—SHOALT'S OPERA HOUSE (L. A. G. Shoalt, manager): Hearts of Oak March 28. Too Rich to Marry 2. Carpenter's Quo Vadis 4. Lost in Egypt 5. What Happened on Friday 12. Fabio Romani May 8.

CHAMPAIGN.—WAGNER OPERA HOUSE (C. F. Hamilton, manager): A Stranger in New York 19; good house. Theodora was presented to a poor house; co. strong. Stuart Robson in She Stoops to Conquer to S. R. O. 23.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): The Sorcerer (local) March 20, 21; fair business. Uncle Josh Spruceby 23; good house and performance. Katherine Ridgeway Concert co. pleased good house 25.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): Edwin Rostell in King Lear March 25; light house; co. poor. Hans Hanson 29 canceled. A High Toned Burglar 1 canceled.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Nathan Hale March 22; excellent attractions; business fair. The Burgomaster (return) 11. The Dairy Farm (return) 17.

LOCKPORT.—NORTON'S OPERA HOUSE (George B. Norton, manager): Earl-Doty co. in A Wild Goose Chase, My Uncle from New York, A Gypsy Romance, A Country Sweetheart, and Faust.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Stranger in New York March 24 gave excellent performance; poor business. Who is Who 31.

HARRISBURG.—OPERA HOUSE (E. D. Patrick, manager): The Red Cat Inn pleased fair house March 15. Ben Hendricks in Ole Olson 25. Side Tracked 2. At Valley Forge 11. Fogg's Ferry 17.

OTTAWA.—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): A Milk White Flag March 22; satisfactory performance; good business. Muney Comedy co. 26-30.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Human Hearts to S. R. O. March 24; satisfactory co. Le Voyage en Suisse 1. The Young Californian (local) 12.

JOLIET.—THEATRE (William H. Hulshizer, manager): Royal Lilliputians March 23 to capacity; performance good. The Sorrows of Satan 25; poor house; performance good. Miss 28.

PANA.—NEW GRAND (J. Mill Smith, manager): The Man from Mexico March 21; fair business; co. not what was expected. Theodora 25. Hearts of Oak 29.

PRINCETON.—APOLLO OPERA HOUSE (Thomas J. Bendon, manager): A High Toned Burglar March 18, canceled. Human Hearts 28. Blind Boone 29.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Milk White Flag March 23; fine performance; good business.

STREATOR.—PLUMB OPERA HOUSE (C. E. Williams, manager): A Milk White Flag March 21, capacity audience pleased.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Dark.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Thomas Q. Seabrooke in The Rounders March 21; big house; excellent performance. Jeanette Lowrie was particularly pleasing. Who Is Who 23; fair business; the piece has little to commend it. Murray and Mack in Shooting the Chutes 29. Mrs. Fiske 9.—AUDITORIUM (Harry G. Sommers, manager): Black Patti's Troubadours 18 drew fair house. Katherine Ridgeway Concert co. 21; excellent programme; capacity house. King of Opium Ring 22; good business and co. Grace Hayward co. (return) 23-30 opened in A Soldier of the Empire; big house; co. good. Francis Wilson 8.—ITEMS: The colored waiters of the Oliver Hotel give a minstrel performance at the Oliver Opera House 3.—The Interurban Symphony Orchestra, made up of musicians from this city, Mishawaka, Elkhart, and Goshen, under leadership of Professor Boyer, have been giving a series of Sunday sacred concerts at the Bucklin Theatre, Elkhart.

EVANSVILLE.—GRAND (T. J. Groves, manager): Quo Vadis March 22; large house; play was splendidly staged and well acted. Ferris' Comedians began two weeks' engagement 25 to capacity of house, presenting The Plunger. The Burgomaster 28. Mrs. Fiske 2.—PEOPLE'S (T. J. Groves, manager): Rusco and Holland's Minstrels 21; fair house and performance. Eight Bells 31. The Fast Mail 7.—ITEM: Manager Groves, who is suffering from erysipelas, was reported worse to-day, and grave fears are entertained about his condition.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat S. Smith, manager): Mildred Holland and an excellent co. in The Power Behind the Throne March 19; fine performance; fair house. The Doctor's Warm Reception 21; light house; fair co. Watson's American Burlesquers 22 pleased topheavy house. A Hot Old Time 23; small house; co. fair. The Sorrows of Satan 26; clever co.; topheavy house. Knickerbocker Burlesquers 27. The Village Postmaster 29.

KOKOMO.—SIPE THEATRE (G. W. Sipe, manager; C. H. Havens, acting manager): Why Smith Left Home pleased fair audience March 20. Mildred Holland in The Power Behind the Throne 22; excellent performance; small business. Too Rich to Marry gave fair performance to small house 26. Knickerbocker Burlesquers 28. K. of P. Minstrels (local) 29. Roanoke 1. A Hot Old Time 8. J. E. Toole 19. Murray and Mack 29.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Peck's Bad Boy March 19; fair performance and house. The Red Cat 20; fair attraction and house. Why Smith Left Home 22; excellent performance; good house. Too Rich to Marry 25; fair performance; good house. Knickerbocker Burlesquers 26. Clark's Comedians 28-30. Edison co. 1, 2. Brown from Boston 6. J. E. Toole 13. Quo Vadis 18.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): King of the Opium Ring March 23; good house; performance pleased. Colonel Z. T. Sweeney, lecturer 25; S. R. O. Mistress Nell 26 canceled. A Stranger in New York 28. Standard Stock co. 4-6 in The Heart of Chicago 10. A Hot Old Time 13.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Black Patti's Troubadours March 20; good house. Sousa's Band 21; S. R. O.; excellent performance. Secret Service 23; excellent performance; good attendance. The Sorrows of Satan 27. The Village Postmaster 30. Francis Wilson 6.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Lost in Egypt March 22 pleased large audience. Peck's Bad Boy 23; S. R. O.; performance good. Lillian Tucker co. 28-30.—ITEM: Archie Robbins, of this city, has gone to join the Main Circus as side show lecturer.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Why Smith Left Home March 26 pleased fair house. Francis Wilson 28. Quo Vadis 2. Grace Hayward co. 8-13. Elks' Minstrels (local) 16, 17.—THE PHILLIPS (Murray and Swisher, managers): Dark.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (T. F. Cutler, manager): Pearson's Georgia Pickaninnies March 28; S. R. O.; excellent performance. Riley Burton Stock co. 1-6. Benedict's Quo Vadis 10. Elks (charity benefit) 11, 12. John Abbott's Stock co. 22-29.

PERU.—PAVILION (C. W. Sweeney, manager): The Rays in A Hot Old Time March 2; good business; pleasing performance.—ITEMS: Colonel R. E. Wallace, who has been ill, is much improved.—The Wallace Shows will open here 27.—Edward Goldsmith, of the Raymond Musical Trio, is in the city.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Stuart Robson and an admirable co. gave an excellent performance of She Stoops to Conquer 21; good house. Eleanor Barry, John E. Henshaw, H. A. Weaver, Sr., Clifford Leigh, and O. E. Hallam deserve mention. The Royal Box 5.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Sam Jones March 22 (lecture); good house. Standard Stock co. 28-30. The Heart of Chicago 12. Way Down East 13.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Grace Hayward co., supported by Dick Ferris, March 18-23; good business in Friends, Sapho, and Camille. Francis Wilson in The Monks of Malabar to large house 28; co. good.

HUNTINGTON.—OPERA HOUSE (Edward Barter, manager): The Doctor's Warm Reception March 22 (return) pleased small house. Mildred Holland 27 in The Power Behind the Throne; fair house; excellent attraction.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Rusco and Holland's Minstrels March 20 pleased good sized audience. Patriello Grand Concert co. 21; excellent performance; large audience. Perucchi-Beldini co. 11-13.

RICHMOND.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): The Red Cat Inn March 18; poor performance; attendance small. The Reno Novelty co. 28. Carpenter's Quo Vadis 12. Southern Price co. 15-20.

NEW CASTLE.—ALCAZAR OPERA OUSE (F. F. Brown, manager): A Thoroughbred Tramp March 13; large and pleased audience. Too Rich to Marry 20; poor house; performance fair. A Hot Old Time 22; good business; audience pleased.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Mildred Holland in The Power Behind the Throne March 21; good business; co. and performance first-class. Who Is Who 25; fair business and performance.

DECATUR.—BOSSE'S OPERA HOUSE (J. M. Bosse, proprietor): John Abbott Stock co. 25-30; business and performances fair. A Hot Old Time 4. Kline's moving pictures 8. Lost in Egypt 13.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Standard Stock co. March 25-27 in McNulty's Visit, A Young Hero, and A Hot Time in the Old Town; good business; co. fair.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Whitney and Knowles' Quo Vadis drew a packed house March 21; co. throughout exceptionally clever. The Burgomaster 29. Eight Bells 8.

ANDERSON.—GRAND OPERA HOUSE (J. B. Cook, manager): Peck's Bad Boy March 21; poor performance; fair business. Why Smith Left Home 23 excellent performance; good business.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Peck's Bad Boy March 22; good business; fair performance. Lost in Egypt 23 was a success; business good. A Hot Old Time 29.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Doctor's Warm Reception March 20 failed to please small audience. Sousa's Band 21; good house; delighted hearers.

LAFAYETTE.—GRAND OPERA HOUSE (Nat Born, manager): A large audience greeted Stuart Rob-

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...in **She Stoops to Conquer** March 22. Quo Vadis 25. A Hot Old Time 28.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Hot Old Time March 18; large audience; fair performance. Human Hearts 22; crowded house; good performance. Knickerbocker Burlesquers 28.—ITEM: William E. Binford, of the Human Hearts co., was initiated as an Elk by the Columbus Lodge (No. 37), before the performance, but survived and played his part as usual.

MARION.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Red Cat co. March 22; good house and co. Appleton's Passion Play Pictures 27, 28. Bain (lecture) 8.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): The Doctor's Warm Reception March 22; good house; co. strong. A Hot Old Time 3.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Passion Play Pictures March 29, 30. Other People's Money 4.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): Quo Vadis March 26; good business and performance. Eight Bells 6.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Agnes Burroughs in East Lynne March 25; good house; excellent performance.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Hot Old Time March 28. Quo Vadis 31.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): Who Is Who March 22; good house; fair performance.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Hearts of Oak March 25; business and performance good. Too Rich to Marry 1.

ANGOLA.—CROXTON OPERA HOUSE (Paul Croxton, manager): The Red Cat March 23; crowded house; good performance.

PORTLAND.—AUDITORIUM (Andrews and Littell, manager): Joshua Simpkins 22.

CARTHAGE.—COLUMBIA OPERA HOUSE (A. C. Hill, manager): Dark.

MADISON.—GRAND OPERA HOUSE (Graham and Sheick, managers): A Wise Woman March 15.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Lost in Egypt March 29.

GREENSBURG.—GRAND OPERA HOUSE (A. Goyert, manager): Benedict's Quo Vadis 6.

INDIAN TERRITORY.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Aronson, managers): Albini's Empire Vaudeville co. March 18, 19; fair business; performance entertaining. The Signal of Liberty 2.

LEHIGH.—IDLE HOUR THEATRE (Boone Williams, manager): Dark.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Holden Comedy co. closed an eight-day engagement March 19, presenting In the Sunset Land; large house. Uncle Josh Spruceby 22; fair house; entertaining performance. Otis Skinner in Prince Otto entertained splendid house 23; good co.; audience pleased. Le Voyage en Suisse 26. Howard Gould in The Prisoner of Zenda 27. Arizona 28. Way Down East 29. Grace Hayward co. 1-6. The Flints 8-13. Louis James and Kathryn Kidder 17. Mahoney's Wedding Day 20. The Great White Diamond 22. A Romance of Coon Hollow 23. The Burgomaster 27.—COATES' OPERA HOUSE (Frank W. Coates, manager): Dark.—SAENGERBUND AUDITORIUM: Band concerts Sunday evenings by the First Regiment Band.—STOLT AUDITORIUM (Y. M. C. A., owners and managers): Local minstrels 25; packed house.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Evil Eye March 19 delighted good houses. The Christian 20, with Julia Stuart and Lionel Adams, pleased large house. Howard Gould in Rupert of Hentzau 21; good business. Mr. Gould won the house by his clever work. Anna Held in Papa's Wife 23; S. R. O.; fine production and co. Charles A. Bigelow and Anna Held carried off the honors. Way Down East pleased a large house 25; stage effects unusually realistic. Leonora Jackson 26, Y. M. C. A. 29. Sanford Dodge 30. A Milk White Flag 1. A Woman in the Case 2. U. S. Marine Band 4. Si Plunkard 6. The Dairy Farm 8. Richards and Pringle's Minstrels 9. The Great White Diamond 10, 11. Leipsic Philharmonic Orchestra 12. Knobs o' Tennessee 13.—ITEMS: The Elks have postponed their minstrel performances to April 25, 26.—Manager Beall is in the South.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Francis Wilson in The Monks of Malabar to large business March 18; performance fair. Nell Gwynne with Alberta Gallatin in the title-role, to small business 21. Otis Skinner 25. The Christian 26, 27.—GRAND OPERA HOUSE (William Foster, manager): The Parisian Belles did small business 18, 19; performance poor. The Two Vagrants 21-23; good performance and business.—THE AUDITORIUM (C. P. Adams, manager): Wilbur Kirwin Opera co. in Fra Diavolo, The Royal Middy, The Bohemian Girl, La Mascotte, and Giroflé Girofla to immense business 18-23; performances good.—NELSON'S THEATRE (A. Nelson, manager): The Butterfly Burlesquers 18-20 pleased large business. Bline's Comedians 25-30.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Otis Skinner in Prince Otto was given an ovation March 20 by one of the finest audiences in the history of the house. The production was perfect in scenic and dramatic detail. Honors were shared with Mr. Skinner by Maud Durbin, George Nash, Jane Peyton, and Frank Sylvester.—ITEMS: Archie Cox, formerly of Marshalltown, and at one time manager of the Odeon, of that city, has re-entered the theatrical business and is now managing a vaudeville house in New Orleans.—Monroe County, Iowa, is threatened with a $1,500 damage suit by the manager of the Chamberlain Lyceum co. That amount is claimed for the detention of the co. at Hiteman on account of smallpox.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Howard-Dorset co. March 18-23 in The Princess of Patches, The Winning Hand, The Little Gypsy, Eagle's Nest, The Two Orphans, Fogg's Ferry, and Old Glory, good co.; fair business. Holden Comedy co. 28-30. Stuart Robson 10. Rusco and Holland's Minstrels 17. The Prisoner of Zenda 22. Hynd's Comedians 29.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): William Owen March 22, 23 in Richelieu, The Lady of Lyons, and The Merchant of Venice; light business; William Owen's impersonations effective; co. weak. A Hot Old Time 25; fair business, indifferent performance. When We Were Twenty-one 28. The Christian 29. Ten Nights in a Bar Room 1. Stuart Robson 7.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Le Voyage en Suisse 25, much improved piece; pleased moderate house. A Milk White Flag 27 drew well, considering its numerous repetitions here. The Christian 28. Barney Ferguson 30. A Hot Old Time 3. A Romance of Coon Hollow 9. Stuart Robson 10. William Owen 12, 13.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Ten Nights in a Bar Room March 21; fair business and co. Hennessey Lenoyle in Other People's Money 24; good business; pleasing performance. Si Plunkard 31. Mahoney's Wedding Day 2. Harry Corson Clark 7. Jossey Stock co. 8-13. A Romance of Coon Hollow 14.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Human Hearts to moderate business March 18; fair co. Two Little Vagrants was well received by fair house 20. Le Voyage en Suisse pleased fair sized audience 21. McCarthy's Mishaps did moderate business 22. A Milk White Flag 27. Ten Nights in a Bar Room 29.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Mahoney's Wedding Day March 19; topheavy house; satisfactory performance. James L. McCabe deserves special mention. Ferguson's Jubilee Singers 25; small but appreciative audience. John B. De Motte (lecture) 26. The Three Musketeers 28. Si Plunkard 30.

DENISON.—GRAND OPERA HOUSE (Weiser and Bear, managers): A Stranger in a Strange Land March 15; fair business; satisfactory performance. Princess Bonnie (local) 8.—STEYER'S OPERA HOUSE (George Higgins, manager): Dark.—ITEM: Manager Weiser was in Minneapolis 18.

FAIRFIELD.—GRAND OPERA HOUSE (Lon Thoma, manager): Barney Ferguson in McCarthy's Mishaps March 21; good house; satisfactory performance. Miller-Hickman co. opened week 25 in Jack o' Diamonds; good house; fair performance; Escaped from Sing Sing 26; poor house; good performance.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservy, manager): Otis Skinner in Prince Otto March 21; large and delighted audience. Way Down East 26; big house; play well staged and rendered. A Milk White Flag 29. Ten Nights in a Barroom 6. Rusco and Holland's Minstrels 11. Stuart Robson 12.

SHELBY.—OPERA HOUSE (H. L. Emmert, proprietor): Edward Redmond in Prince Rudolph March 11; large audience; good performance. Hennessy Lenoyle in Other People's Money 19; small audience; performance good. Si Plunkard 11. The Merchant of Venice 20.

MISSOURI VALLEY.—NEW THEATRE (William Harman, manager): Other People's Money March 23; small business, satisfactory performance. Mahoney's Wedding Day 30. Howard-Dorsett co. 15-20.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Le Voyage en Suisse March 27; fair business, satisfied audience. Way Down East 28. William Owen 29, 30.

IOWA CITY.—OPERA HOUSE (J. S. Collins, manager): Human Hearts March 20; performance good; business fair. Chase-Lister co. 25-30. For Her Sake 3.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): Human Hearts March 19; good performance; poor house. Le Voyage en Suisse 21; fair house; excellent performance.

CHAUTAUQUA.—UNION OPERA HOUSE (R. B. Rawley, manager): John Arthur Stock co. in Hamlet; fair house; good performance March 21. A Wise Woman 11.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Rupert of Hentzau March 20 deserved better house. Butterfly Burlesquers 21 pleased fair house. Way Down East 27.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Dark.—ITEM: House has been closed for four weeks on account of smallpox in the city.

SIOUX.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Charles Clarke in When We Were Twenty-one March 27. The Christian 30.

LOGAN.—LOGAN OPERA HOUSE (C. E. Bolter, manager): Peterson Concert co. March 26, good concert; fair house.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Frank Bristol lectured to good house March 20. A Wise Member 19.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): McCarthy's Mishaps pleased fair house March 22. A Wise Member 8.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Way Down East March 20; full house; excellent entertainment; scenery was good; the snow storm scene deserves mention. Robert Fischer, Beryl Hope, Francis Byrne, Ruby Bridges, John E. Brennan, Julia Hanchett, Loyola O'Connor, H. H. Forsman, Earl Ryder, Charles A. Burke, J. H. Bunny, and Charles Bradnum were excellent. Because She Loved Him So 21; small audience. Jossey Stock co. 22, 23, presented Moths, Quo Vadis, and The Hustler to good business. Bernice Howard, W. J. Jossey, Dorothy Girard, Lola Davis, Josephine Randall, Arthur Verner, E. B. Winstanley, and Lee Winstanley were the best of a good co. Strong vaudeville features were introduced between acts, the work of F. H. Stansfield being especially pleasing. Side Tracked 25. The Two Little Vagrants 28. Knobs o' Tennessee 30. Nathan Hale 5. Town Topics 6. Aubrey Stock co. 8-13.—GRAND OPERA HOUSE (James L. King, manager): Hi Henry's Minstrels 19 pleased full house. George Jones, Frank Mitchell, James Corrigan, John Dove, and Joseph Lyons sang well. Mr. Henry's band, under his own leadership, was a prominent feature.—ITEM: Ray St. Claire and George M. Decker, of Henry's Minstrels, have returned to their homes, on account of illness. THOMAS R. HYATT.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): A Woman in the Case March 13; good house; Mr. Bartlett excellent. Schumann Concert co. 14 entertained large houses. Chase-Lister co. 18-23 in La Belle Marie, A Mountain Pink, Young Mrs. Winthrop, Uncle Joshua Whitcomb, and East Lynne; splendid co. Young Mrs. Winthrop especially good. Ariel Ladies' Sextette 22 (Popular Entertainment Course) pleased large house. Fannie Hill's Burlesquers 26. Town Topics 28. Sherman Comedy co. 1-6. Labadie's Faust 11.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Knobs o' Tennessee March 19; fair business; pleasing performance. Lecture 21; small house. Side Tracked 22; splendid business; good co. Andrews Opera co. 6. A Thoroughbred Tramp 12. A Turkish Bath 27.—OPERA HOUSE (W. A. Lee, manager): Dark.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.—CRAWFORD THEATRE (M. J. Cunningham, manager): The Aubrey Stock co. closed a successful engagement with Lost in New York 23. Side Tracked did satisfactory business 24; performance acceptable. Two Little Vagrants 27. Knobs o' Tennessee 31.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Roanoke March 18; light business; fair performance. Way Down East 19; capacity; capable co. Knobs o' Tennessee 21; moderate patronage; fair performance. Jossey Stock co. 25-30.—TOLER OPERA HOUSE (H. G. Toler, manager): Labadie's Faust 29.

INDEPENDENCE.—AUDITORIUM (B. Bloster, manager): A Mountain Lass (local), benefit Independence Concert Band, March 27, 28.—HIGH SCHOOL AUDITORIUM (Thomas Henry, manager): Ariel Ladies' Sextet 21; good performance; big business.

ATCHISON.—THEATRE (E. S. Brigham, manager): A Romance of Coon Hollow March 18; small house; fair performance. Hi Henry's Minstrels 20; large house. Way Down East 21; good performance; fair business. Because She Loved Him So 22; poor house. Two Little Vagrants 26. U. T. C. 30.

GIRARD.—HOLZER OPERA HOUSE (Phillips Brothers, managers): Sherman Comedy co. March 18-23, in My Friend from Arkansas, Ways of the World, East Lynne, Sapho, and Dixie Land; crowded houses; excellent performances. Earl Comedy co. 1-6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Woman in the Case March 18; good house; good co. Town Topics 21; fair house and co. Sherman Comedy co. 25-29. Two Little Vagrants 30. Town Topics 2.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Ward's Minstrels March 18; good house and performance. Roanoke 22; fair house and performance. A Woman in the Case 23; fair house; excellent performance.

OTTAWA.—ROBBAUGH THEATRE (G. F. Kaiser, manager): Hi Henry's Minstrels March 22; pleasing performance; good business. Two Little Vagrants 29.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Because She Loved Him So March 20. Hi Henry's Minstrels 21; big business; good co.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Jule Walters in Side Tracked March 23; fair performance; crowded house. Knobs o' Tennessee 29.

CHANUTE.—WILLIAMS THEATRE (C. W. Williams, manager): A Woman in the Case March 19 pleased poor house.

LYONS.—BUTLER OPERA HOUSE (J. G. Sutton, manager): Daisy Burlesque co. March 18-23 canceled. Labadie's Faust 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Emich, manager): Because She Loved Him So March 19. Town Topics 27.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Knobs o' Tennessee March 22; fair business; poor co.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Roup, manager): A Wise Member March 18; satisfactory performance; fine house.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Dark.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Faust March 30.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Charles B. Hanford (return) in Private John Allen March 23; average business; good performance. U. S. Marine Band 25; large and pleased audience. Mrs. Carrie Nation opened her lecture tour here 27; good house; as a lecturer she is a failure; as a freak a success.

PARIS.—GRAND OPERA HOUSE (J. S. Porter, manager): Charles B. Hanford in Private John Allen March 19; fine performance; fair business. Ferselli-Beldini co. 21-23; fair business in Trevellyan Wells, A Georgia Cracker, The Maneuvers of Jane, and A Western Judge. Field's Minstrels 25; good business and performance.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): Charles B. Hanford in Private John Allen March 18; fair business; excellent performance. Theodora 29.

SOMERSET.—OPERA HOUSE (T. M. Thatcher, manager): Fields' Minstrels March 20; large and appreciative audience. Van Dyke and Eaton co. 8-13.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. H. Lee, manager): Charles B. Hanford in Private John Allen March 25; excellent performance, play deserved larger audience. Theodora 1.

LANCASTER.—GARRARD OPERA HOUSE (M. D. Hughes, manager): Field's Minstrels March 22; big business; performance fair. Concert (local), benefit Cloverport, Ky., fire sufferers, 28.

BOWLING GREEN.—PORTER'S OPERA HOUSE (J. M. Robertson, manager): The Fast Mail March 22; large business, fair performance.

ASHLAND.—NEW ASHLAND THEATRE (Bryan and Martin, managers): Fields' Minstrels March 29. Theodora 5. Human Hearts 9.

LOUISIANA

SHREVEPORT.—GRAND OPERA HOUSE (David H. Davis, manager): Irving Taylor co. March 24. Because He Loved Her So 25. Ewing-Taylor co. 26-30.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): My Friend from India March 22; good business; performance pleasing. Olympia Opera co. 28.

MONROE.—SUGAR'S THEATRE (J. Sugar, manager): Dark.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Jefferson De Angelis in A Royal Rogue March 23, 25, delighted big houses. The Prisoner of Zenda 26, 27, drew well; co. good. When We Were Twenty-one capacity 27, 28. William Morris deserving special mention. Robinson opera co. 1-6.—PORTLAND THEATRE (E. C. Rounds, manager): The Patten Stock co. 25-30 in Dr. Jekyll and Mr. Hyde, Love and Money, Across the Trail, Streets of New York, Checkered Life, and East Lynne to good attendance; fair co.—ITEMS: Emery W. Chase has resigned as advertising agent of the Jefferson Theatre to take a similar position with the Ringling Brothers' Circus.—James E. Moore has resigned the local management of the Jefferson and is now making arrangements to secure management of the Portland.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Ellie Carleton co. closed successful week March 23. Chapman concert 28. The Prisoner of Zenda 30. Elite Vaudeville co. 5, 6. The Greatest Thing in the World 8. Macauley Patton co. in The Three Musketeers. The Nihilist queen, Checkered Life, Golden Ridge Folks, My Best Girl, and Dr. Jekyll and Mr. Hyde, 9-13.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): A Bunch of Keys March 21; good house; fair performance. The Prisoner of Zenda 25; packed house; excellent performance. Sherlock Holmes 8. Mrs. Le Moyne 11.—ITEM: E. D. Jameson, formerly business manager for Cullnane, Chase and Weston's Minstrels, leaves today for New York to join the Social Session co. in that capacity.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Robinson Opera co. closed big week's business March 23, having presented Said Pasha, Fra Diavolo, The Bohemian Girl, Olivette, The Pirates of Morocco, La Mascotte, and Pinafore; good co. Sherlock Holmes 9. Mrs. Le Moyne 10.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Chapman Concert co. March 26; large and delighted audience. Bowdoin Glee Club 27. Side Tracked 22. Tennessee's Pardner 28.

MARYLAND.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Lorraine Hollis co. in Vengeance is Mine, March 25; performance and attendance good (benefit United Charities Hospital). American Theatre co. 8-10.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, manager): A Wise Woman canceled March 22. Gorton's Minstrels 28. Lafayette College Glee Club 2. White's Faust 16. Mistress Nell 19.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Gorton's Minstrels March 27; fair audience; pleasing performance. The Sunshine of Paradise Alley 28.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): Gertrude Coghlan in Vanity Fair March 20; attraction far from pleasing. Robert B. Mantell in A Fool's Lance 29. The Bostonians in Robin Hood 30. Russ Whytal in For Fair Virginia 5. Sousa's Band 9. Primrose and Dockstader's Minstrels 10. Boston Festival Orchestra 11. Amherst Dramatic Club in Dandy Dick 12. Miss Printt 13.—COLUMBIA THEATRE (James A. Reagan, manager): Dark.—WILSON THEATRE (F. H. Kells, manager): White Rats 26, 27; clever performers; good business.—ITEMS: There is much talk of a new theatre in North Adams, rumor having it that the Sullivan Brothers will erect it to replace the present Wilson Theatre. The members of the firm admit they have looked at plans, but beyond this nothing has been done.—The Richmond estate is planning to increase the seating capacity of the Richmond by several hundred at the conclusion of the present season.—The Foresters are talking of leasing the Columbia Theatre and converting it into a lodge room.

PITTSFIELD.—CUMING'S THEATRE (Edgar La Nyon, manager): Hearts of the Blue Ridge March 23; fair business and co. Robert B. Mantell in A Fool's Lance drew well 25. Mrs. Le Moyne 1. Way Down East 3. Sousa's Band 10.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Elroy Stock co. 18-23; fair business and co. Plays: A Tramp's Daughter, The Siege of Pekin, Over the Hills to the Poor House, The Prodigal Boys, A Dangerous Woman, The Way of the World, A Spring Chicken, and Ten Nights in a Bar Room. Vaudeville 25-30.—ITEM: The Fitchburg and Leominster Street Railway Co. have begun the erection of a new Summer theatre at Whalom Park. It is expected to be ready for the opening of the regular season, Memorial Day. The total cost will be about $9,000, and the house will have a seating capacity of 2,500. The opera season will begin June 17. Edgar La Nyon, manager of the Cuming's, will produce and stage the operas this season.

HOUSTON.—CITY THEATRE (W. B. Cross, manager): The George W. Wilson co. March 19-23; fair business. George W. Wilson was unable to appear during the engagement. Plays: Noble Outcast, Harbor Lights, The Luck of a Factory Girl, Rosedale, Romany Rye, A Dangerous Woman, Trials of a Wedding Tour, Little Emily, and Kit, the Arkansas Traveler. The Runaway Girl pleased large audience 25. Arthur Dunn and Clara Belle Jerome made hits in black face specialties. The Huntley-Jackson co. opened for five days in My Maryland 28; fair business. J. H. Huntley and Helen Vaughn did good work. E. J. Ward, of this city, appeared in club swinging specialty and was well received. The Girl from Maxim's (Miss Davidson's benefit) 9. Shenandoah 10. Old Jed Prouty 13.—ITEM: Katherine Rober was in the city and was entertained by Mrs. S. Wright-Carson 28.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Jefferson De Angelis kept a large audience amused by his strenuous labors in A Royal Rogue March 26. Sandol Milliken, Eva Davenport, Harold Vizard, Henry Norman, Adine Bouvier, and Maude Poole were excellent. Are You a Mason was given its best presentation on any stage 27, and caught on at once. Leo Ditrichstein made a hit in his make-up of a young French woman. John C. Rice, Thomas A. Wise, and May Robson were a trio who made the fun fly at a good pace, and George Richards was a valuable accessory. The farce was repeated 28. Robert B. Mantell in A Fool's Lance 30. William H. Crane in David Harum 3, 4. Second Regiment Band concert 5. Primrose and Dockstader's Minstrels 8. Marie Dressler in Miss Printt 11. In Old Kentucky 13.

NEW BEDFORD.—THEATRE (William B. Cross, manager): George W. Wilson co. opened a week's engagement March 25 with A Noble Outcast; big business. Mr. Wilson being ill his part was played by Fletcher Harvey. Edwin B. Deagon played Tom Doesiter in Harbor Lights 26. Mr. Wilson rejoined co. 27 and received an ovation on his appearance in The Trials of a Wedding Tour. Other plays: The Luck of a Factory Girl, Romany Rye, A Woman's Hand in a Dangerous Game, Kit, the Arkansas Traveler, Rosedale, Michael Strogoff, and Little Emily. Specialties by the Bastedo Sisters and the Deagons. When We Were Twenty-one (return) 2. Huntley-Jackson co. 8-13, except 11, when The Girl from Maxim's will be given (benefit). Mrs. Addie G. Miller 1.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Jefferson De Angelis in A Royal Rogue March 21 had warm reception from large audience. The Heart of Maryland 22, 23, pleased large houses. When We Were Twenty-one 26 (return); large and delighted audience. The Morrison Comedy co. week of 25, except 26, opened to large house in The Princess of Patches, A Man of Mystery, A Romance of Coon Hollow, We Two of Tennessee, Dangers of a Great City, One Night in June, The Girl from Mexico, The Diamond Bracelet Robbery, We Love the King, and Fogg's Ferry. Mrs. Le Moyne 2.—MUSIC HALL (W. H. Emery, manager): Al. Reeves' Burlesque co. 28-30; good houses; fair co.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Chattanooga pleased good house March 21. On the Rio Grande 26, excellent performance, crowded house. Edythe F. Huntington made a hit. Chas. Gill and Henry Sellar deserve mention. Capacity house greeted Way Down East on its third annual visit 28. Irma La Pierre, Bartley McCullum, Pearl Evelyne and George Mack worthy of special notice. Vim, 2. The Rivals 9. Santiago 10. The Viking 15 (Manager Field's annual benefit). Tennessee's Pardner 16.

LAWRENCE.—OPERA HOUSE (A. J. Grant, manager): Huntley Jackson co. closed fair week's business March 23. Jos. McAuliffe Stock co. opened 25 for week to good house; satisfactory performance. Plays: The Man o' War's Man, Southern Chimes, The Fire Patrol, Camille, The Electrician, The Fugitive, Under Sealed Orders, The Romance of an Actress, The Great Diamond Robbery, A Man Among Men, and In the Heart of the Storm. King Dramatic co. 1-6. Way Down East 8-10. John C. Rowsor 12.

HOLYOKE.—OPERA HOUSE (E. L. Porter, manager): Sherlock Holmes March 23. F. V. Phelan Stock co. 25-30 in The Ensign, Too Much Johnson, In Sight of St. Paul's, The Fatal Card, Held by the Enemy, The Great Randolph Mystery, A Southern Romance, A Runaway, and The Creole. William H. Crane 2. When We Were Twenty-one 8.—THE EMPIRE (T. F. Murray, manager): The Secret Enemy 28-30 opened to good business.

LYNN.—THEATRE (Poore and Harrison, managers): Way Down East March 21-23 pleased crowded houses. Robinson Opera co. 25-29 pleased fair business. When We Were Twenty-one co. 1-6.—WATSON'S OPERA HOUSE (Thomas P. Barrett, manager): Lyceum Stock co. 25-30 in Queen of the Period, fair business; several of the leading members were out of the cast, and the management decided to close.

GLOUCESTER.—UNION HALL THEATRE (Gotthelf and [illegible], managers): Way Down East March 20; S. R. O. When We Were Twenty-one 29. Carleton Opera co. 1-6. Mrs. Le Moyne 4 canceled. [illegible] 8. Thompson's Partner 11. Daniel E. Ryan 12-17. Castle Square Comedy co. 18-20. 4

PITTSFIELD.—CITY OF MUSIC (Maurice F. [illegible] Fair March 21. [illegible] in Vanity Fair 25. [illegible] 28 [illegible] in A Royal Rogue 29. [illegible] presented their [illegible] 30, pleased three crowded [illegible] orchestra 19. Miss Printt 15. A [illegible] 26. Co Mayne 18.

WORCESTER.—THEATRE (Charles C. Collins, resident manager): Jefferson De Angelis in a crowded house in A Royal Rogue March 25, 26 to crowded house. The Rungmaster 1.—LOTHROP'S OPERA HOUSE (Shea and Wilson, managers): We Two of Tennessee played to large business 25-30. Tracks of the Blue Ridge 2-7.

ROCKLAND.—OPERA HOUSE (C. Newton Bates, manager): Kennedy Players completed successful week March 23. Plays: The Midnight Express, Rip Van Winkle and Tom Sawyer. Three Days 27. S. R. O.; excellent support. La Pierre gave a splendid interpretation of the leading role. Kennedy Players (return) 6-13.

GARDNER.—MUSIC HALL (Frank B. Edgell, manager): Hearts of the Blue Ridge March 22; fair performance and house. Robert B. Mantell in A Fool's Lance 26; performance excellent; good house. Way Down East 4. When We Were Twenty-one 15. The Prisoner of Zenda 26.

BAKERSVILLE.—ACADEMY OF MUSIC (C. F. West, manager): The Heart of Maryland pleased fair audience March 21. When We Were Twenty-one (return) 22 to an enthusiastic audience. William Morris deserves special mention. Daniel E. Ryan co. 1-6.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillilan, manager): Regan's Alley March 20; good performance; big house. A good audience enjoyed the joint concert of the Wesleyan and Amherst Glee Clubs 23. The Elroy Stock co. 25-30. William H. Crane 1.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Chattanooga March 22, good performance; fair house. Robert B. Mantell in A Fool's Lance 27; excellent performance; good audience. Way Down East 6. In Old Kentucky 10.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): When We Were Twenty-one March 18; good performance; crowded house. Way Down East 26; excellent performance; S. R. O. Phelan Stock co. in The Fatal Card 8. Castle Square Comedy co. 11-13.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Hearts of the Blue Ridge March 21; a pleasing performance; fair business. Way Down East 1. Daniel Ryan 8-13. The Sunshine of Paradise Alley 15.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Hearts of the Blue Ridge March 27; good performance; light house. The Boston Festival Orchestra 11. Coon Vadis 15.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Duffy's Jubilee 9.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): The Davidson Stock co. closed successful engagement March 24. Plays: She Couldn't Marry Three, Moths of Society, The Sultan's Daughter, Darkest Russia, East Lynne, Dangers of a Great City, Cinderella, and Bachelor's Three Twins; clever specialties were given. James Kennedy, Harry Antrim, and Jessie Cross scored hits. A Wise Woman to fair house 25. Marie Lamour was clever. The Christian 26. Countown 400 27. Andrew Robson in The Royal Box 29, 30. The Rounders 1. The Span of Life 4.

GRAND RAPIDS.—POWERS (O. Stair, manager): Sousa's Band did large business March 22; programme excellent. The Rounders had good business 26; amusing performance. Thomas Q. Seabrooke was in his element. A Royal Box 27. Francis Wilson 8.—GRAND (O. Stair, manager): For exciting situations and melodramatic action, Treasure Island was a good example. A fair co. played it to good business 24-27. King of the Opium Ring 28-30. A Romance of Coon Hollow 31-3.

COLDWATER.—TIBBITT'S OPERA HOUSE (John T. Jackson, manager): Sun's Minstrels gave satisfactory performance to fair business March 20. Mark Swan in The Red Cat proved an entertaining attraction 25. The Ottumwa Male Quartette closed the Lyceum course 26; crowded house. The Royal Box 4. La Pearle's Combination 8. Richard Golden in Old Jed Prouty 13.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Murray and Mack in Shooting the Chutes March 22; packed house; co. good. A Merry Chase 2. Sun's Minstrels 11.—CITY OPERA HOUSE (E. E. Bartak, manager): Dark.—ITEM: E. E. Bartak has been made manager of City Opera House, succeeding the late John Wilhelm.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): The Heart of Chicago March 19; good house; fair performance. The Hottest Coon in Dixie 22, good business; pleased audience. The Span of Life 29. Beach and Bowers' Minstrels 30. Boston Lyric Opera co. 8. The Christian 17. A Milk White Flag 22. Leon Herrmann 26. Fritz in New York 30.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Andrew Robson in A Royal Box March 21; light house; performance excellent. The Christian 22; small but appreciative audience. The Alabama Warblers 24; poor business; fair performance. Sun's Minstrels 26; fair business and performance. A Romance of Coon Hollow 27. The Rounders 30.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Countown 400 March 23; fair business and co. A Romance of Coon Hollow 26; small house; fair co. Thomas Q. Seabrooke in The Rounders gained approval of big house 27. The Royal Box 2. The Red Cat 4.

MUSKEGON.—OPERA HOUSE (Ray N. McGrath, manager): Murray and Mack in Shooting the Chutes March 23, 24; good business; fair co. Andrew Robson in the Royal Box 26; fair house; excellent performance. Lyman Twins 30, 31. Countown 400 4. Seldon Stetson 7-10. Mrs. Fiske 13.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Frederick Warde March 19 in Richelieu; small business; excellent performance. Countown 400 20; fair house. A Wise Woman 23, with Marie Lamour, pleased good audience. Davidson Stock co. 25-30. The Royal Box 1. The Rounders 2.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Christian March 20; large and pleased house. Murray and Mack in Shooting the Chutes 28; fair business and attraction. The Royal Box and A Wise Woman (double attraction) 28. Thomas Q. Seabrooke 29.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A Romance of Coon Hollow March 19; poor performance; fair business. Frederick Warde in The Duke's Jester gave delightful performance to pleased audience 20. A Wise Woman 22; large house; fair co.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors; J. W. Fox, assistant manager): A Ride for Life March 22; S. R. O.; good co. A Merry Chase 26; fair house and performance. A Wise Woman 30.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Miller, managers): Andrew Robson in The Royal Box March 22, excellent attraction; good house. Murray and Mack in Shooting the Chutes 25 pleased large house. Sun's Minstrels 1.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Sun's Minstrels March

[illegible] OPERA HOUSE. Bowers Minstrels 4. [illegible] OPERA HOUSE (C. E. [illegible] and Carl C. Carpenter [illegible] Kellar 18.

[illegible] OPERA HOUSE (H. A. Stone, [illegible] A [illegible] pleased fair house March 29.

MINNESOTA.

[illegible] VACUUM THEATRE (F. Z. Williams [illegible] Boston Lyric opera co. March 25-30 in [illegible] performances each: house packed. Il Trovatore, The Bohemian Girl, Mignon, and The Fencing Master to follow. Way Down East 1, 2. A Milk White Flag 3. Louis James and Kathryn Kidder 6. The Lancers 7. Zenda 8.

WINONA.—OPERA HOUSE (O. F. Barlingame, manager): Mrs. Fiske presented Becky Sharp March 19 to good house. This was the strongest and most complete production ever seen in this city. Electa Gifford Opera co. 22, light business. Howard Gould in Rupert of Hentzau 25. Arizona 27. Way Down East 29.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Grisbie, resident-manager): Rupert of Hentzau March 20; fair house; excellent performance. Mahara's Minstrels 30. A Milk White Flag 31. U. S. Marine Band 1. Corinne 8. The Prisoner of Zenda 10.

OWATONNA.—OPERA HOUSE (S. B. Nelson, manager): A Merry Minstrel March 12; small house; fair performance. Prince Rombo 2. Davenport Burlesquers 9.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, managers): Edward Redmond in Prince Romito March 25 proved an enjoyable performance; fair house. Local Band Concert 27.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Josephine Stanton Opera co. March 21; co. made a hit; fair house. The Prisoner of Zenda 30. She Stoops to Conquer (local) 8.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, manager): Mahara's Minstrels March 21; good performance; fair house. Prince Romito 30.

CROOKSTON.—GRAND OPERA HOUSE (Klesch Brothers, managers): Josephine Stanton Opera co. March 26. The Prisoner of Zenda 29.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Otis Skinner March 22 gave an excellent performance to full house. Hazel Kirke (local) 28.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The King of the Opium Ring 18, large audience; good performance.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): Carlton College Glee Club March 25; fair house and performance. Warner Comedy co. 1-6.

MISSISSIPPI.

TUPOR.—NEW OPERA HOUSE (C. W. Crabb, manager): Nashville Students 6.

MISSOURI.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): The Flints March 18-23; filled and pleased houses. Town Topics 24; good business; co. satisfactory. Butterfly Burlesquers 25 canceled. M. W. A. (local) 27. The Schumann Concert co. 28. Two Little Vagrants 31. The Great White Diamond 1. Town Topics 2. A Thoroughbred Tramp 7. Joplin High School speech 8. Mr. Latour (local) 11. A Man from the West 14.

JEFFERSON CITY.—LOHMAN'S OPERA HOUSE (W. J. Edwards, manager): Brandon Theatre co. March 25-27, canceled. Henry's Minstrels 6. Chase-Lister co. 8-13.—ITEM: All the scenery and properties of the old Clark's Opera House have been purchased by the Sangerbunds, who have organized a stock co., giving tri-weekly performances.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Fanny Hall's Burlesquers March 19; disreputable performance; good house. A Modern Woodman (local) 20; fine performance; big audience. Flints, hypnotists, 24; excellent performance; large audience. Schumann Concert co. 29. Two Little Vagrants 31.

LAFAYETTE.—OPERA HOUSE (Lee Holladay, manager): Morey Stock co. March 18-23 in A Royal Slave, Mile. Satan, Faust, Uncle Sam in Cuba, Cleopatra, In Pennsylvania, and A Warning Bell; light business; plays pleased with exception of Uncle Sam in Cuba.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Royal Lilliputians March 19; S. R. O.; performance fair. When We Were Twenty-one 25; fair business; excellent performance. A Hot Old Time 27. Morey Stock co. 1-6. A Man from the West 11. The Burgomaster 12.

SOUTH ROLLA.—SANDERSON OPERA HOUSE (D. R. Hickey, manager): A Wise Member March 22; moderate business; good performance. Nashville Students 24 canceled. Chase-Lister co. 4-6.—ITEM: During the performance of A Wise Member the box-office was robbed of part of the co.'s receipts.

BOONVILLE.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Henry's Minstrels March 27.—ITEM: Manager P. Halloran is at work on a plan to build a new $25,000 opera house. He is meeting with much encouragement, and success is almost assured.

AURORA.—MINOR'S OPERA HOUSE (L. J. Miner, manager): Fannie Hill Burlesque co. 18; fair attendance. Town Topics pleased good house; 20 (return engagement 25. Quo Vadis 27. O'Flyn's Boreday 28. 81 Perkins co. 8-13.

CARROLLTON.—WILCOXSON OPERA HOUSE (W. H. and H. J. Wilcoxson, managers): Nathan Hale March 23; good business; excellent performance. Hi Henry's Minstrels 26. Side Tracked 27. The Great White Diamond 4.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Edwin Rostell in Richelieu and Hamlet March 20, 21; fair house; audience delighted. A Thoroughbred Tramp 26. Sam Jones 27. In White Robes (local) 29.

KIRKSVILLE.—THE HARRINGTON THEATRE (F. M. Harrington, manager): A Romance of Coon Hollow March 25; performance and attendance good. Side Tracked 28.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Because She Loved Him So March 17; fair house and co. Town Topics 21; fair house. Town Topics (return) 26. Quo Vadis 30.

SEDALIA.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Jubilee Singers March 25 pleased good house.

ROCKPORT.—OPERA HOUSE (J. W. Young, manager): Thomas McClary (lecture) March 22; crowded house; audience pleased.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markwand, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Prisoner of Zenda pleased splendid house March 17-19. James Neill co. to S. R. O. 20, 21, in Nell Gwynne and A Social Highwayman scored a success. Louis James and Kathryn Kidder in A Midsummer Night's Dream 22, 23, pleased crowded houses. Neil Burgess in The County Fair 24-26. Field's Minstrels 28-30. Stanton Opera co. 31-3. The Village Parson 7-10. Morrison's Faust 12-14. Madame Modjeska 18-20.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

MISSOULA.—EMPIRE THEATRE (A. H. Hartley, manager): A Brass Monkey March 20; large house; fair performance. Louis James and Kathryn Kidder co. 21; S. R. O. in A Midsummer Night's Dream; delightful performance.—ITEM: A. H. Hartley has leased the Union Opera House and will open 27 with Field's Minstrels.—Neill Burgess in The County Fair 29.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Davis' U. T. C. March 22; good houses; performance good. The Prisoner of Zenda 23; large and delighted audience. Josephine Stanton Opera co. 30.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): A Brass Monkey March 23; good house; fair co.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Prisoner of Zenda March 20; good house; production up to date. Annie Reid 22; house crowded; audience pleased; costumes and scenery came in for share of attention. Way Down East 23; fair house; good co. and scenic effects. Otis Skinner 26. Nathan Hale 4. Ernest Seton Thompson (lecture) 6. Harry Corson Clarke 8. Testimonial to Sara Jeannette Holmes (local) 9. Stuart Robson 15.—THE FUNKE (Crawford and Zehrung, managers): Aubrey Stock co. 25-30 opened in The Land of the Living, crowded house; competent co. Della Pringle 1-4. Rusco and Holland's Minstrels 6. Howard Dorset co. 8-13.—AUDITORIUM: U. S. Marine Band 3.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Eli Perkins lectured March 16; fair business. Other People's Money 22; splendid performance; business. Hearts of Oak Lessie, Charles Haddon, J. R. Robinson, May Sargent, and Janet Walters, great favorites. The Pixies 29, 30. 81 Plunkard 4. A Day Time 10.

NORFOLK.—NEW AUDITORIUM (Colonel George [illegible] Spear, manager): Hennessey Lessie in Other People's Money March 21; small house but excellent performance. Elocutionary contest of the High Schools of North Nebraska 27. Lecture by Chancellor E. Benjamin Andrews, of the State University, 28. Lecture by Lionel Air 29. 81 Plunkard 5.

PAPILLION.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Roanoke March 28. Maloney's Wedding Day's Nashville Students 27.—STEELE'S OPERA HOUSE (Curt Gates, manager): Southern Stock co. 25-2. Maloney's Wedding Day 6.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Butler, manager): Southern Stock co. 18-23 in Doris, The Nevadas. For One Night Only, In Cherry Valley, and A Wife to Order; poor business and co. United States Marine Band 3. Richards and Pringle's Minstrels 5.

SCHUYLER.—OPERA HOUSE (R. L. Napper, manager): The Evil Eye March 22; good business and performance. Mayme Mayo deserves special mention. 81 Plunkard 23; good business; fair co. Richards and Pringle's Minstrels 3.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): 81 Plunkard 28. Richards and Pringle's Minstrels 10. Town Topics 18.

HASTINGS.—KERR OPERA HOUSE (James Elwerts, manager): 81 Plunkard March 20; full and pleased house.

FALLS CITY.—GEBLING THEATRE (John P. Gebling, manager): A Woman in the Case March 27. Knobs o' Tennessee 5. Too Rich to Marry 14.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): 81 Plunkard March 27. Richards and Pringle's Minstrels 9. The Eleventh Hour 15.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): The Star Boarder March 15.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Robert B. Mantell in A Fool's Lance March 22; excellent performance; packed house. A Day and a Night 23; fair business and performance. Kennedy Players opened week 18 to good houses in The Shadow of the Law, Faust, The Two Thieves, Parker Farm, Rip Van Winkle, Ten Nights in a Bar Room, The Midnight Express, Beyond Pardon, Sapho, Tracked Down, and Tom Sawyer, The Greatest Thing in the World 3.—PARK THEATRE (Ormsby A. Court, manager): The Eleventh Hour 21-22; good business; co. excellent. Al. Reeves' Burlesquers 25-27; large houses pleased. Story Pictures and Vaudeville 28-30. Passion Play Pictures 1-6.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Day and a Night amused a large audience March 21. King Dramatic co., starring Lawrence Grattan, of this city, opened to S. R. O. 25 for one week. Repertoire, The Cherry Pickers, Faust, Power of the Press, Northern Lights, The Sporting Duchess, Dr. Jekyll and Mr. Hyde, The Cotton King, Carmen, Quo Vadis, Lost in London, and Streets of New York.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Way Down East to S. R. O. March 19. The Daniel R. Ryan co. opened to a packed house 25 for a week's engagement in Three Musketeers, O'Brien, the Contractor, Ingomar, The Fatal Wedding, The Sign of the Cruciffx, A Galley Slave, His Love and His Wife, A Midnight Marriage and A Wife's Honor.

NASHUA.—THEATRE (A. H. Davis, manager): Robert B. Mantell in A Fool's Lance to fair business March 21; co. good. A Day and a Night amused fair house 22. Hearts of the Blue Ridge to small business 25. Opera Faust 4.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Prisoner of Zenda March 22; fine performance; fair house. When We Were Twenty-One 23 (return); good house; enthusiastic reception. The Greatest Thing in the World 4.

BERLIN.—CLEMENT OPERA HOUSE (C. F. M. Clement, manager): A Bunch of Keys 30. The Confederate Spy (local) 31.—BIJOU THEATRE: Flossie La Blanche Vaudeville co. opened four weeks' engagement 25.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): A Bunch of Keys pleased S. R. O. March 28. The Prisoner of Zenda 8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

NEW JERSEY.

CAMDEN.—THEATRE (M. W. Taylor, manager): Irene Myers in The Stowaway and The Corner Grocery gave good performances to big business March 21-23. Morrison's Faust 25-27; good performances; S. R. O. The Katzenjammer Kids opened to big business 28. The Denver Express 1-3. Over the Sea 4-6. The Eleventh Hour 8-10. J. K. Emmet and Lottie Gilson 11-13. The Secret Enemy 15-17.—ITEM: Carl Anthoney, late of The Village Parson, who resides in this city, will put on The Fool's Revenge with Marion Longfellow 16.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Suydam, manager): Shore Acres March 25; large audience; satisfactory performance. Martin's U. T. C. 28 pleased fair audiences. At the White Horse Tavern 29, canceled. Willis Brothers co. 1-3. South Before the War 6. Fritz in a Mad House 8. At Piney Ridge 12. Schiller Stock co. 15.—ITEM: Manager Suydam has secured J. F. Burkhart, of Newark, as leader of the orchestra, replacing George A. Becker.

ELIZABETH.—LYCEUM THEATRE (William McD. Drake, manager): Chester De Vonde March 25-30; big business. Scott's Minstrels 8. Martin's U. T. C. co. 10. At Piney Ridge 13.—JACOBS' THEATRE (George W. Jacobs, manager): Little Irene Meyers co. 25-30; good business and co. South Before the War 1-2. Dangers of Paris 6. The Secret Enemy 8. Emmet and Gilson 10. The Eleventh Hour (ushers' benefit) 11. Haverly's Minstrels 13.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Missouri Girl March 22; S. R. O.; performance good. South Before the War 27; good house and co. Herbert and Spark's Vaudeville co. 30.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Culhane, Chace and Weston's Minstrels March 21 pleased big house. South Before the War 22; fine performance; fair house. Conroy, Mack and Edwards co. 4-6.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The American Girl March 27; S. R. O.; excellent performance. Conroy, Mack and Edward's co. 1-3. Midnight in Chinatown 8. A Bachelor's Honeymoon 9. Martin's U. T. C. 11.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Waite's Comedy co. filled its annual engagement March 25-30; performances pleasing. Victor Herbert 23.

PATERSON.—COLUMBIA (Katz and Braun, managers): For Fair Virginia March 25-27; fair business; co. capable. Justice 28-30. Ten Nights in a Bar Room 1-3.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Martin's U. T. C. March 27; house crowded; fine performance. South Before the War 4. MacCauley-Patton co. 8.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward E. Moore, manager): MacCauley-Patton co. 1-6. Gorton's Minstrels 9.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): A Breezy Time March 18; good house; fair performance. Andrews Opera co. 25, 26.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Cook-Church co. closed good week's business March 23. our old friend, Denman Thompson, in The Old Homestead, was a welcome visitor to an S. R. O. house 25. The Bostonians in Robin Hood 26; fair house; ordinary co. Henrietta Crosman in Mistress Nell made her initial appearance here 27; fine house; excellent co.; every one lost their hearts to vivacious Nell. Red Men's Kirmess (local) 29, 30. A Poor Relation 1. Corse Payton Comedy co. 2-6. Choral Society Concert (local) 9. Robert McWade in Rip Van Winkle 10. Heart of the Blue Ridge 12. Primrose and Dockstader's Minstrels 13. The Belle of New York 16. A Trip to Coontown 18. Andrew Mack 20. E. H. Sothern 24. M'liss 26. William H. Crane 27.—ITEMS: Denman Thompson was at Hotel Edison 22-25.—Pictures of Henrietta Crosman, displayed in the store windows, are in great demand; people "scrap" over them, as they did for those of Mrs. Fiske during the latter's engagement here.—Madison Vedder, an old time resident, died 14. In the early fifties he was the proprietor of a dime museum, and well known throughout the country.—George C. Hazelton, Jr., author of Mistress Nell, spent most of his boyhood in this city, his mother being a native of Schenectady.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager): J. W. Heneckburg, resident manager): Victory Bateman in East Lynne March 20; small houses, fair performance. Denman Thompson in The Old Homestead 21, 22, S. R. O.; good performance. Sapho 22 big business, satisfactory performance. The Bostonians 23 in The Serenade and The Viceroy; big business. John Martin, of this city, made a hit. Elgie's annual band concert 25 was largely attended; audience pleased. The Belle of New York 25.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Cook-Church co. opened a four days' engagement 25 in An Actor's Romance; big houses; satisfactory performances. A Soldier of the Empire. The Midnight Alarm. The Ruling Passion. Land of the Midnight Sun. An Innocent Sinner, and The Police Patrol to follow. The Brownies in Fairyland 29, 30.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, resident manager): A Bachelor's Romance March 21; big business. Tim Murphy and Dorothy Sherrod scored a complete success. Henry Miller in Richard Savage 25 was cordially greeted by large house. Florence Rockwell, Mrs. Thorndyke Boucicault, and Jennie Eustace come in for a full measure of praise. Marie Dressler in Miss Printz 28; good business. Zella Frank, William Lyrell, and Robert Harris gave excellent support.—ITEM: Jule Delmar, formerly manager of the Celeron Theatre, arrived in the city 25. He will resume the management of the house next season, after an absence of twenty-six weeks as manager of the Empire Vaudeville co.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Cleveland German Theatre co. in The Golden Eva pleased good house March 22. The Belle of New York, with Beulah Dodge, another Syracuse Violet Gray, drew large houses 23; performance good. Tim Murphy in A Bachelor's Romance amused fair house 25. Denman Thompson 28. Bernhardt and Coquelin 3.—BASTABLE THEATRE (S. S. Shubert, manager): Stetson's U. T. C. to large houses 21-23. Leon Herrmann amused good audiences 25-27. Ward and Vokes 28-30. A Hot Old Time 1-3. Hello, Bill 4-6.—ITEMS: George Chenet, formerly of Syracuse, is here ahead of The Rays.—Pierce Kingsley is visiting here.—The Pontiac Theatre is closed indefinitely.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): Sadie Martinot in Sapho March 21; splendid performance; fair business. The Bostonians in Robin Hood 22; an excellent performance; good business. Denman Thompson in The Old Homestead 28; pleasing performance; S. R. O. Uncle Josh Spruceby 29. Himmelein's Ideals 8-13.—KASSON OPERA HOUSE (A. L. Cowell, manager): Howe's Moving Pictures 23 pleased fair house. J. K. Emmett and Lottie Gilson in Fritz in a Madhouse 25; good performance; fair business. Hello, Bill 26 deserved larger audience. Alvin Joslin 30.

COHOES.—OPERA HOUSE (E. C. Game, manager): Edison's Moving Pictures March 22; fair and satisfied audience Chattanooga 23; good co. and business. Bennett-Moulton co. 25-30 in The Lost Paradise. Daughter of the South, Wicked London, The Mother, Parkest Russia, The Room Friend of Bowser, The Shadows of a Great City, The Son of Monte Cristo, The Wide, Wide World, The Yellow Peril; or, China and the Powers; co. good; business fair.—NATIONAL BANK HALL: Howe's Moving Pictures 29; big business; audience delighted.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): A Trip to Coontown March 22; fair audience and performance. Humpty Dumpty 23; fair business and attraction. Henrietta Crosman in Mistress Nell 25; fine performance; large house. Shore Acres 26; good performance; fair audience. Katzenjammer Kids 27; fair audience and performance. U. T. C. 29-31. Wilbur Opera co. 1-6. Alma Chester 8-13. Players' Club 15-18. Vogel and Deming's Minstrels 20.

UTICA.—ACADEMY OF MUSIC (George Pettit, manager): The Spooner co. (return) March 20-29; the co. received a royal welcome from crowded house; Allie Spooner and F. E. Spooner made hits. J. K. Emmet and Lottie Gilson in Fritz in a Mad House pleased large audience 27. Hearts of the Blue Ridge 13. Female Minstrels (local) 18. Eureka Minstrel co., of Newburgh (benefit Beacon Engine co.), 29.—ITEM: The Spooners entertained the inmates of the Matteawan State Asylum 27.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Sadie Martinot in Sapho March 23; good performance; fair house. The Bostonians 25 in The Serenade; capacity; good performance. Justice 26, 27; co. fair; good houses. Hazel Kirke 28-30. Elroy Stock co. 1-6.—RAND'S OPERA HOUSE (William H. Halligan, manager): The Tide of Life 25-27; fair houses and performances. Bertha Welby deserves special mention. Haverly's Minstrels 30.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Richard Golden, supported by a good co. in Old Jed Prouty March 25-27; good business. Leon Herrmann 28-30 pleased fine audiences. Ward and Vokes in The Floor Walkers 1-3. U. T. C. 4-6.—LYCEUM THEATRE (A. E. Wolff, manager): Sousa's Band to good houses 28; concert good. Denman Thompson in The Old Homestead 29-30. Sarah Bernhardt and M. Coquelin 4.

SARATOGA SPRINGS.—THEATRE (Sherlock Sisters, managers): Denman Thompson in The Old Homestead March 22 was warmly greeted by S. R. O. audience. Tommy Shearer, Isabelle Fletcher and a well balanced co. opened a week's engagement 25 with The Victorian Cross; capacity; The Romance of Kerween, The Girl from Porto Rico, and A Woman's Redemption followed.—BROADWAY THEATRE (George L. Corliss, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia March 22; excellent performance; good business. A Bachelor's Dilemma, auspices Peckham Band, 27.—ACADEMY OF MUSIC (C. D. Carter, manager): Gregory, Bowen, and Lake's Specialty co. 22, 23; fair performance; good business. A Secret Enemy 2.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Dark.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Howe's Moving Pictures March 21, 22; big houses; pictures new and varied. The Old Homestead, with Denman Thompson, 25; S. R. O.; scenery and play as of old, but, if anything, enacted better. Himmelein's Ideals opened week's engagement 25 in The Lost Paradise; co. good; business fine. The Belle of New York 12. Andrew Mack 19. Elks' Minstrels (local) 24.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): The White Rats March 23; fair performance and house. May Fiske, supported by Frankie Carpenter Stock co., opened a week's engagement 25 in The Garrison Girl; crowded house. Plays rest of week: My Friend from India, The Sunshine of Dover Locks, Forty-nine, An American Princess, Maid of the Mill, and Poverty Corners.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): The Belle of New York (Elks' benefit) March 25; big business, realizing nearly $300 for the lodges. Ward and Vokes in The Floor Walkers 26; large audience; good performance. Denman Thompson in The Old Homestead drew a large audience 27. Uncle Josh Spruceby 30. Hello, Bill 1, 2. The Real Widow Brown 6.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Fabio Romani March 25; big business, play did not please. Carner Stock co. in The Black Flag, Michael Strogoff, Knobs o' Tennessee, My Uncle from New York, Bencon Lights, Rip Van Winkle, U. T. C. and Brother Against Brother to good business 25-30; co. good. Denman Thompson 2. A Poor Relation 3.

OSWEGO.—RICHARDSON THEATRE (Joseph A. Wallace, manager): At Piney Ridge March 21 (ushers' benefit) drew full and pleased house. Hello, Bill 22; small house; fair performance. Alden Bass in A Poor Relation 25 drew lightly; performance satisfactory. Ward and Vokes 27 canceled. A Trip to Tramptown 28. A Jay from Jaysville 29. The Bennett-Moulton co. 8-13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The White Rats March 23. Corse Payton's Comedy co. opened week's engagement 25 in The Prodigal Daughter, following with The Parisian Princess, Aristocracy, My Kentucky Home, and The Two Orphans; business good; co. fair.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Frank M. Wills in Two Old Cronies, In Atlantic City, and Room Friends March 21-23; good business; fair co. Tim Murphy in A Bachelor's Romance 27; good house pleased. The Belle of New York 28. Haverly's Minstrels 29.—DIXIE'S THEATRE (A. R. Williams, manager): Dark.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Kilties' Band pleased fair audience March 21. A Trip to Tramptown 23 pleased fair house. The Missouri Girl 26, good co.; fair house. Stetson's U. T. C. 27 satisfied big house. Hello, Bill 30. Bennett-Moulton co. 1-6.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Justice drew fair house March 25, excellent performance. The Belle of New York pleased crowded house 26. Haverly's Minstrels were fairly received 27. Stetson's U. T. C. 28. Hello, Bill 29. Old Jed Prouty 30. Cook-Church co. 1.

GENEVA.—SMITH OPERA HOUSE (J. K. Hardson, manager): The Belle of New York March 21, good performance, big business. A Trip to Tramptown 27. Stetson's U. T. C. 29. On the Stroke of Twelve 30. Olympic Stock co. 1-6 canceled. Mr. and Mrs. Russ Whytal in For Fair Virginia 12.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Hello, Bill March 23 proved an enjoyable entertainment; moderate business. Sunshine in the Hildebergs (local) 11, 12. Hogan's Alley 13 canceled. A Bunch of Keys 15. Klark Scoville co. 22-27.

WATERTOWN.—CITY OPERA HOUSE (J. M. Gates, manager): Gertrude Coghlan in Vanity Fair March 21. A Poor Relation 23; poor house; fair performance. Ward and Vokes in The Floor Walkers 27; large house; fine co. Chattanooga 29.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Conroy, Mack and Edwards co. March 21-23 in The Diamond King, A Daughter of Dixie, and All for Gold; business good, performances pleasing. Irving French co. 1-3. A Trip to Coontown 11. The Confederate Spy (local) 8.

GLENS FALLS.—EMPIRE THEATRE (J. Hobden, manager): The Bostonians March 27; business; excellent performance. A Poor Relation (The American Grand Opera co. in Faust 8. Stock co. 9-13. Rip Van Winkle 19.

SUMMIT.—NELSON'S OPERA HOUSE (R. Lawrence, manager): The Missouri Girl 12. Alvin Joslin 15. The Span of Life 26.—ITEM: Al. Rafter, of the Bostonians, who has been visiting parents in this city, returned to her co. last week.

CANANDAIGUA.—GRAND OPERA HOUSE (C. McKechnie, manager): A Trip to Tramptown March 25; fair house and attraction. Oxford co. 27 pleased large audiences. Bennett-Moulton co. 1-6.

HUDSON.—OPERA HOUSE Klark-Scoville co. March 18-21 pleased large houses, closing with Uncle Holiday. The White Rats 25; fair vaudeville performance. The Secret Enemy 1. A Trip to Coontown 17.

BATAVIA.—DELLINGER OPERA HOUSE (E. Dellinger, manager): In Brightest America (local direction Henry E. Dixey, 10, 11. Mildred Holland 28.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Bennett-Moulton co. March 25-30; satisfactory performances; good house. Alvin Joslin 1.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Belle of New York crowded house March 22. A Poor Relation did good business 26; performance excellent. U. T. C. 30.

FULTON.—STEPHEN'S OPERA HOUSE (William and Gilmore, managers): A Trip to Tramptown March 22; fair performance; good house. Stetson's U. T. C. 25; good performance; S. R. O. The Missouri Girl 29.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Kilties' Band March 22; good house pleased. Carner Stock co. 25. Hello, Bill 8. Howe's Moving Pictures 9. Andrew Mack 12.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Tim Murphy in A Bachelor's Romance pleased small house March 26. The Belle of New York packed the house 27; fair performance.

LYONS.—MEMORIAL THEATRE (Burt C. Gorman, manager): Richard Golden in Old Jed Prouty March 29. Stetson's U. T. C. 3. For Fair Virginia 16. The Royal Box 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): At Piney Ridge March 21; S. R. O.; co. exceptionally good. Marie Dressler 28.

LOCKPORT.—TOWN HALL (George Sherwood, chairman): A Poor Relation March 21 pleased good house. Alvin Joslin 27; poor house; co. fair. A Bunch of Keys 11.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): Uncle Josh Spruceby March 25, good house; fair co. The Bostonians in The Serenade pleased large audience 28. A Bunch of Keys 8.

LOCKPORT.—BOWER OPERA HOUSE (Charles G. Stevens, manager): Superba March 28. Howe's Moving Pictures 30. The Old Homestead 1.

SALAMANCA.—OPERA HOUSE (J. D. Mebenbacher, manager): Sapho March 27 pleased fair audience. Social Session (local) 10.

SARATOGA.—GRAND OPERA HOUSE (Ben Schermer, manager): Chattanooga March 27; performance good; fair house.

OSSINING.—NEW THEATRE (F. W. Lloyd, manager): Howe's Moving Pictures pleased crowded house March 28. Hello, Bill 28. A Poor Relation 29.

GLENS FALLS.—OPERA HOUSE (Charles S. Hubbard, manager): Gertrude Coghlan in Vanity Fair March 22. The Belle of New York 9.

CANANDAIGUA.—CITIZENS' OPERA HOUSE (Henry Tew, manager): Caveny, chalk artist 4. Old Arkansas 16.

BASSINGER.—BECKMAN OPERA HOUSE (J. H. BECKMAN, manager): Howe's Moving Pictures 8. Ottumwa Male Quartette 10.

CANANDAIGUA.—BRUCE OPERA HOUSE (F. J. Preston, manager): Hello, Bill March 25; fine performance; good house.

VENICE.—OPERA HOUSE (Cooper and Hood, managers): Alvin Joslin 4. The Missouri Girl 9. Stetson's U. T. C. 11.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Burrell Comedy co. 1-6.

WHITEHALL.—MUSIC HALL (Henry C. Ellison, manager): Dark.

PENN YAN.—YATE'S LYCEUM (H. E. Bell, manager): House dark.

WATERTOWN.—OPERA HOUSE (Daisy Pebble, manager): Irving French co. 4-6.

FREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): Carner's Stock co. 1-6.

CATSKILL.—NELIDA THEATRE (Katz and Lampman, managers): Dark.

WARSAW.—OPERA HOUSE (F. P. Baker, manager): Howe's Moving Pictures 4. Alvin Joslin 10.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Uma Clayton closed her week's engagement March 23, having played to fair business in The French Ball, The Little Detective, A Waif of New York, Frou-Frou, Miss Roarer, A Midnight Masquerade and The Sultan's Daughter; co. fair. Peters Comedy co. opened 25 for a week's engagement in Finnigan's Luck; S. R. O.; pleasing performance.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Frank Adams in Uncle Hez March 25; large house; fair co. Carpenter's Quo Vadis 9.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Neil Burgess in The County Fair March 19; good performance; fair house. The Prisoner of Zenda 23. Josephine Stanton Opera co. 27, 28. Louis James and Kathryn Kidder 1. Field's Minstrels 8. Morrison's Faust 18. Madame Modjeska 22. The Village Parson May 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Neil Burgess in The County Fair to good business March 21; creditable performance. Josephine Stanton Opera co. in Dorcas 25; small house pleased. The Prisoner of Zenda 28. Louis James and Kathryn Kidder 4. Field's Minstrels 11.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

CRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Roth, general manager; G. C. Miller, business-manager): Andrew Mack in An Irish Gentleman to light business March 22; play beautiful and interpreted by competent co.—PARK THEATRE (Harry E. Feicht, manager): Knickerbockers 21-23; S. R. O.; specialties above average; burlesque is far from refined or funny. Kidnapped in New York 25-27; S. R. O.; satisfied lovers of melodrama. A Homespun Heart 8-10. Down Mobile 11-13. Murray and Mack 15-17. The Two Little Vagrants 18-20. Ferris' Comedians 22-24. Flynn's Big Sensation 29-May 1.—ITEMS: Gilbert Burrows, treasurer of the Park, resumed his duties after a week's struggle with La Grippe.—Manager Harry E. Feicht delivered his fourth lecture on Oberammergau to the capacity of the Grand Opera House, Indianapolis, 24. He gives his final lecture in our city at the Park Theatre Easter Sunday. The Lelpsic Orchestra canceled engagement at the Victoria 23, owing to diminutive advance sale.

J. W. WEHONER

URBANA.—MARKLE SQUARE THEATRE (Frank McAdams, manager): Human Hearts March 25 pleased a fair house. James Gordon, Herbert Betts, Henry J. Yorkey, Milo Kirkpatrick, W. E. Binford, Dave Flynn, Florence Weston, Lulu Sanger, Lillian Weston, Mary Downes, and Baby Florine deserve mention. Why Smith Left Home 30.—ITEMS: Elmer Parlett, the cornettist, has gone to join Buffalo Bill's band.—W. L. Grove was a recent visitor, representing Human Hearts.

WILLIAM H. McGOWN

TOLEDO.—VALENTINE THEATRE (L. M. Roth, manager; Otto Klives, business

ROLAND REED DEAD.

Roland Lewis Reed, the comedian, died in this city on Saturday morning. For more than a year he had suffered as few men are called upon to suffer with a malady that proved to be incurable. operation after operation was performed upon him. These gave but temporary relief, although his recuperative powers were so great that again and again he was discharged from the hospital as cured, only to fall ill again when he seemed in the sturdiest health. For several months past, however, the physicians had expressed no hope for his recovery. He lay in his home near Morningside Heights, too weak to receive his friends, and with the thought always in mind that his illness could end only in death. Yet he was a patient invalid, as thoughtful of the comfort of others when he himself was suffering as he had been when in robust health. The news of his death, expected though it was, brought a shock to all those who knew him—for every one who knew Roland Reed was his devoted friend.

The passing of this great-hearted man and capable actor is no small loss to the American stage and its people. He was enormously popular with playgoers, especially in the West, and his coming, in many cities, was regarded as an event of the greatest theatrical importance. Few actors there are who have a larger or more loyal following than had Mr. Reed. He gained the confidence of the public and held it by his artistic honesty. He never shirked his work. His performances were as careful and as complete in the small towns as in the cities, and by presenting clean comedies always he won the trust and admiration of the better classes wherever he went. Personally Roland Reed was a lovable man. His kindliness was unfailing. He was a friend to be depended upon. He was genial, hearty, and generous among his friends, and his charity extended to every one in distress. He was a man of broad interests and sympathies, as is shown by the fact that he was a member of The Players, The Lambs and other social organizations, as well as an untiring worker in the cause of the Actors' Fund and the Actors' Church Alliance.

Mr. Reed was born in Philadelphia on the eighteenth day of June, 1852. His father, John Roland Reed—known in the profession as "Pop" Reed—was connected with the Walnut Street Theatre from 1824 until 1885, and though he did not gain a high place in the theatrical world, his long familiarity with famous players and their methods made him an important figure in American stage history. "Pop" Reed was the father of thirteen children, nearly every one of whom appeared at the Walnut Street when in infancy. Roland, the twelfth child, made his first appearance as the baby in arms in the once popular farce called Mr. and Mrs. Peter White, with Tom Placide in the title-role. He continued to be the stage baby for some time after that until he grew large enough to play children's speaking parts. These, in turn, he outgrew, and for several years, as stage door-keeper of the Walnut Street, he was hidden from public view. During this period he went to grammar school by day and at night he studied his lessons while guarding the door. He acquired a very fair education in this fashion, taking up the study of German besides his regular school course and becoming at length a master of that tongue.

Strangely enough, Roland Reed's boyish aspirations were in the direction of commercial enterprise, but circumstances, fortunately, held him to the theatre. He had just completed his course in the grammar school when Mrs. John Drew offered him a position as usher in the Arch Street Theatre. He accepted, and was very soon advanced to the post of call-boy and subsequently prompter. His real training as an actor began at this time. The stock company, of which Mrs. Drew was leading woman as well as manager, included Barton Hill, Lizzie Price, Fanny Davenport, Louis James, Robert Craig, Stuart Robson, F. F. Mackay, Clara Fisher Maeder, and Mrs. Thayer.

Roland Reed's opportunity to rise above "holding the book" came during the engagement at the Arch Street of Lotta, who was then making her first starring tour in The Firefly. Robert Craig, who had rehearsed the comedy role in the play was taken suddenly ill upon the day set for the opening performance. No one in Philadelphia was familiar with the part save the prompter, and Mrs. Drew asked him to do the best he could with it. Roland Reed's best upon that occasion was very good indeed—so good that he was engaged immediately to play second low comedy roles, and soon afterward he went over to the Walnut Street Theatre to alternate in the comedy parts with W. H. Chapman.

In the season of 1870-71 Mr. Reed was the first comedian of the Walnut Street Theatre company and in the seven seasons following he held similar positions in the stock companies at Bidwell's Academy of Music, New Orleans; the Olympic Theatre, St. Louis; John Ellsler's Academy of Music, Cleveland, and at McVicker's Theatre, Chicago. As a member of the last named company he became immensely popular, and besides playing successfully in the lighter dramas he essayed the comedy roles in many Shakespearean plays, supporting Edwin Booth during his Chicago engagements.

After touring a season as singing comedian of the Colville Folly company, Mr. Reed secured the road rights in Augustin Daly's Arabian Nights, and in the Autumn of 1880 he began his first starring tour. The venture was not altogether a success, and the next season Mr. Reed spent in playing Jewell in Brooks and Dickson's production of The World. In the Spring of 1882 he secured the play Check, by Fred Marsden, and again tried his fortunes as a star. His opening in Chicago was very auspicious and for five years he played Check and Humbug with great success in all parts of the country. In 1885 he discontinued starring for a short time to originate and play, in Chicago and New York, the role of Koko in The Mikado.

Upon the death of John F. Raymond in 1887 he secured The Woman Hater, that had been written for Mr. Raymond by David D. Lloyd, and added it to his repertoire. Subsequently he secured Lend Me Your Wife, The Bridal Trap, The Club Friend, Innocent as a Lamb, The Politician, A Man of Ideas, and The Wrong Mr. Wright, in nearly all of which he increased his reputation as an actor, and was very successful in a pecuniary way. In the season of 1898-99 he produced a new play by Sydney Rosenfeld, entitled His Father's Boy, and this, with an occasional performance of one of his old successes constituted his work during that season.

In the following season, 1899-1900, his tour was brought to an abrupt close by the first attack of the malady that in the end proved fatal. He was playing in Washington when taken ill, but continued to play until the end of his engagement there, on Dec. 16. He came to New York with his company and planned to resume his tour at Rochester immediately after Christmas. But he rapidly grew worse here, and was taken to St. Luke's Hospital, where two operations were soon made for the purpose of removing a cancer. He recovered rapidly, but his physicians ordered him to rest for the balance of the season. Last Summer he had, apparently, regained his health and strength completely. He secured the play, A Modern Crusoe, from Sydney Rosenfeld and went vigorously to work preparing for its production. As was his custom, he opened his season at the Boston Museum. The play and the company were well received there, and after a successful engagement Mr. Reed proceeded to Chicago. He was playing there, in October, when again he broke down. At once he was brought to St. Luke's Hospital in this city and another operation was performed. The results were not altogether satisfactory and in November Mr. Reed disbanded his company and gave up all hope of playing again this season. From that time on he gradually grew worse. He rallied occasionally, but only temporarily, and for many weeks he, as well as his friends, had known that his days were numbered. His last hours were painless, and he died in peace.

Mr. Reed was the last male member of the large family to which he belonged. His brother, George W. Reed, to whom he was devotedly attached, died last Summer; and it was only a few years ago that old "Pop" Reed passed away. Roland Reed was married in 1877 to Johanna Summers, of Philadelphia. She and their daughter, Florence, survive him. He also leaves several sisters, who are not members of the profession, and a nephew, E. B. Jack, who for fifteen years acted as his manager. During the last weeks of his illness Mr. Reed conversed long and earnestly upon religious subjects with his daughter, who is a devout Roman Catholic. Upon the day of his death the actor expressed a desire to enter in the church, and in compliance with this wish Father McMullen, of St. Joseph's Church, was summoned and performed the rites of baptism.

Mr. Reed also requested that the Edwin Forrest Lodge, Actors' Order of Friendship, of which he was a life member, should have full charge of the arrangements for his funeral. This request will, of course, be carried out. The ceremonies will be held this (Tuesday) morning at eleven o'clock, and only the relatives of the dead comedian, his nearest friends, and the members of the Actors' Order of Friendship will be present. The pall bearers will be Milton Noble, Frank W. Sanger, Louis Aldrich Augustus Pitou, John Drew, Harry Harwood, J. Duke Murray, Bernard Reinold, F. F. Mackay, Charles Klein, Eben Plympton, Antonio Pastor, William A. Brady, and William Courtright. The remains will be placed temporarily in a vault in Woodlawn Cemetery, pending the selection of a plot by the family.

President Louis Aldrich, of the Actors' Fund, called a special meeting of the Board of Directors yesterday (Monday) afternoon to frame resolutions upon the death of Mr. Reed. The resolutions as passed were as follows:

"First: That we have learned with the deepest sorrow of the death of our associate and brother, Roland Reed. Always an earnest friend of the Fund, a never-failing contributor to its treasury, and for several years one of its most attentive and efficient officers, Mr. Reed held a high place in the esteem of all those actively engaged in our work, and his loss will ever be specially and deeply deplored, not only by his fellow trustees, but by every member of our association.

"Second: That we cannot but feel that in the death of Mr. Reed the American theatre has been deprived of one of its most worthy supporters. As an actor he occupied a peculiar place in the ranks of his profession. His was "such a merry, nimble, shining spirit" that it made his presence on the stage an ever welcome one to all those who seek the playhouse for innocent and untainted merriment. Although at his death he was still a comparatively young man, he was in reality a very old actor, having been associated with the stage from his infancy; and never from the commencement of his career to its untimely close did he, by word or deed, reflect anything but credit upon his calling. Theatregoers throughout the United States will ever remember him with gratitude and pleasure, and will regret that they are never more to be beguiled out of their sorrow and cares by his breezy and infectious humor.

"Third: That to the family of our deceased brother we tender respectful and heartfelt sympathy in this dark hour of bereavement.

"Fourth: That these resolutions be spread at length upon the minutes of this Board and that a copy of them, duly attested by our president and secretary, be sent to Mr. Reed's family."

CUES.

Mrs. Harriet Otis Dellenbaugh gave an interesting, highly enjoyable dramatic reading at the Waldorf-Astoria on March 29, giving one of the first local hearings of Stephen Phillips' Paola and Francesca.

W. H. Wright left New York last week for Europe. After a brief stay in Berlin and London he will proceed to Durban, Natal, South Africa.

Laura Millard, last heard in New York as a prima donna of the Castle Square Opera company, is expected to sail from England for home early this month. She has been in Europe for nearly two years, studying, during part of the time with Mme. Marchesi. She returns to this country because of an important operatic project regarding which she has been consulted from this side.

A. G. Delamater will close a seventeen weeks' engagement in advance of Whitney and Knowles' Quo Vadis May 4, and has been engaged as manager of a Summer stock company opening May 6. At the termination of this engagement, Sept. 1, he will rejoin Mr. Whitney's forces.

Howard Truesdell had an operation performed on his throat recently which necessitated him closing his season some weeks earlier than expected.

Jerome Harrington has successfully replaced Donald Brine as the Warden with Walter E. Perkins in The Man from Mexico.

Goldwin Patton, late of the Katherine Rober company, opened a Spring tour at Portland, Me., last week, heading the Patton Stock company, under the management of H. A. Soule and E. D. Fiske.

Harry Corson Clarke's new company that opened a Spring season in What Did Tomkins Do, at Kansas City, March 31, consists of Ann Hathaway, Percy Sharpe, Courtney Wilkes, Charles Del Vechio, Max Steible, Bessie Blitz-Paxton, Jane Ovis Evans, Oscar Graham, Rose Swain, George D. Louden, L. Henry Van Dunnel and J. W. Frankel.

The Kentucky, a handsome ground floor theatre with a seating capacity of 1,400, modeled after the Illinois in Chicago, is now being constructed at Paducah, Ky. J. F. English, of that city, has leased the house for five years. The stage is 72 feet by 40 feet deep, and the height to gridiron is 68 feet. There are ten large dressing rooms, with hot and cold water and sanitary plumbing. The theatre will be equipped with a handsome drop curtain and an asbestos fire proof drop. Scenery costing $6,000 has been ordered. The house will open in October. Manager English will be in New York about April 10 to begin bookings.

John Turton, leading with Rose Melville (baritone), at liberty for Summer and next season. * *

ACADEMY STUDENTS GRADUATE.

The formal graduation exercises of this year's class of the American Academy of the Dramatic Arts were held in the Empire Theatre last Thursday afternoon in the presence of an audience that completely filled the auditorium. More than one hundred junior students of the school occupied seats in the orchestra, and the boxes were filled with important persons in the artistic world who are interested in the work of the Academy.

Shortly after two o'clock the members of the graduating class entered the stage. Immediately following them came Franklin Sargent and the members of the faculty, with the guests of honor and speakers of the afternoon. Tumultuous applause greeted them.

President Sargent made a brief opening address, in which he stated that the Academy is now seventeen years old: "not the age of maturity, perhaps, but the age of vigor, hope and lookout for achievement." In a complimentary fashion, then, he introduced Richard Mansfield, the principal speaker of the occasion. Mr. Mansfield took center to the music of mighty handclapping. He wore his overcoat, and, as soon as he had placed his manuscript upon the table before him, he thrust his hands deep into the pockets of his trousers. This extraordinary posture that he maintained while reading his address might have occasioned no comment had it not been for the fact that he went to some pains to point out the lack of good manners among members of the dramatic profession. After considerable bowing, made necessary by the continued plaudits of the audience, Mr. Mansfield spoke, as follows:

"It has become very much of the fashion of late to ask actors to lecture. I don't know why an actor should get into the habit of lecturing. The best thing he can do is to interpret the thoughts of others, and if he can do that well, it is about as much as he can do. However, if he is asked he generally gets out of the difficulty by telling some anecdote, and he then is under the impression that he has made a record for himself. I might have got out of the difficulty by telling you a great number of stories, true and otherwise, about my early life, but I decided that that would not do you any good, unless it might keep you from going on the stage. I, however, chose, as I believe I generally have done, the stony path. It generally affords a number of stones for other people to shy at me.

"I need not say that I trust you are not adopting the stage because you cannot do anything else. A great many people adopt the stage because they can't do anything else. Ladies who have lost their characters also adopt the stage, and gentlemen who have lost their money, because they can't do anything else. If you cannot do anything else, I should strongly advise you not to go upon the stage, because there is no profession that demands so many accomplishments. The stage, above all other professions, needs a variety of accomplishments.

"In this country the stage is rather misunderstood. In fact, there is rather a blurred comprehension as to what the stage really means. The music hall, the concert hall, etc., are all called the stage, and if a disreputable female who earns her livelihood in a barroom is picked up and taken to court the next morning the papers say, 'Actress Arrested.' Then, of course, we all wonder what Bistori or Mrs. Kendal has been doing. Really, there is no profession in which it is so necessary for a man or woman to acquire accomplishments as the stage. I do not say that you need, necessarily, be well born, but I do think that you ought to be well bred. Refinement of speech should be a stage classification. You should know how to use your knife and fork; how to sit down. Do not imitate the gentleman who enters the drawing room on the stage, places his hat on the mantle piece, then straddles a chair and talks to a lady. I once attended a rehearsal in Boston. John Stetson was manager. A gentleman upon the stage, in order to show his perfect ease, prepared his finger nails while he addressed the lady. I have no doubt he did this to show his ease. The other day, in a play which introduces a little scene at a dinner table, the actor who was playing the rehearsal with me used his knife and fork in a peculiar way. He cut up his food and then put his knife on the side of the plate and proceeded to eat his food with his right hand. I told him that well bred people always retain their knife and fork. He looked with some wonderment and said, 'You don't mean to say that you want me to hold my fork in my left hand.' Really, it is rather a common thing in America to see people who do not know how to use a knife or fork, but it is rather important on the stage that a lady or gentleman should know how to eat, because there are a great many people in the audience who do know how to eat. The stage should be a teacher, if anything.

"It has occurred to me that in this country if you do not happen to have the advantages of early refinement in your homes and if you do not really know how a lady or gentleman should behave, a man who is perfectly in earnest should go to some country where good manners are known and engage as a footman. He could watch at table or from his point of view on the carriage, and in the drawing room, the methods of the courteous man. A young lady who has not had advantages might engage as a lady's maid, and after a year—for women are much quicker than men—she would acquire all the methods.

"You should at least speak good English. Very few people do. The proper inflection of voice and proper pronunciation of words is necessary, not too much through the nose. I am touching here, I think, upon one of the greatest evils and most formidable troubles. It is for this that careful teaching is necessary—the pronunciation of words and the use of the voice. Who has not heard the terrible voice of the woman in the next room at the hotel? I have; in fact, it haunts me still. I think that every person who desires to succeed on the stage should travel, see the world and acquire a scant knowledge of French and Italian. Be sure to know sufficient French to be able to pronounce any French name and French word decently, and not disgrace yourself and your company. Develop the voice and learn music. Many a part will come to you if you know how to touch the piano. The actor may accomplish everything with a voice. It seems to me that anybody will succeed on the stage, in the church, or at the bar with a truly beautiful voice. Without it it is hard work to charm. Learn how to use your voice, not how to abuse it; how to preserve and reserve it; where to place the voice. Never force the voice or betray its limitations. Even a small voice handled in that way would appear to be large when you are acting a part. Think of your voice as a color, and as you paint your picture, mix your colors. A white voice, the heavenly or blue voice, the voice of prayer, a jealous or yellow voice, a steel gray voice for sarcasm, a brown voice for hopelessness, a red voice for rage, a cheery voice—the color of a green sea. And then there is a pretty little pink voice.

"There are a great many ways of pronouncing the English language in America; but there should be only one way, and the only way to come to some agreement would be to have a national theatre. I do not like to speak on this subject, because there are certainly persons who think I advocate the question for my own personal benefit. I cannot live in it and cannot take it about with me. I have no need at the present moment for an asylum. I do want to see America with a national theatre simply because I do not want to see any other country outfront us. I venture this suggestion because I think that the establishment of a national theatre would be a notable accomplishment—a lasting memorial. I often picture an ideal theatre when I am stacking my pipe at night. I suppose you very young people who are just entering upon what I hope may be a successful career have also your ideas of the theatre and stage. I have no doubt that a few years from now those ideas will have entirely changed. From a material point of view, the establishment of a national theatre might tend to improve the conditions of the traveling actor. Perhaps some of the managers or janitors might be persuaded to visit New Yo... and after examining the national theatre, with its clean and commodious dressing rooms, might be led into making some needed alterations on the dingy [illegible] which are now considered good enough for the use of actors. I have often wondered [illegible] to endure the hardships [illegible] are to-day. I am not saying [illegible] accommodate [illegible] how to handle [illegible] courage [illegible] and expectorates [illegible] very disgusting and [illegible] trouble with a super. [illegible] of a long speech and he was [illegible] I watched him for [illegible] and wondered, whilst I was still [illegible] I could step him. Finally I went [illegible] and looked him in the face. He kept smoothly on, thinking I was pleased [illegible] by. I used my little [illegible] the flag of St. George [illegible] morning the young man had [illegible] head. I do not know how [illegible] struck his shoulder. [illegible] advise the graduates never to [illegible]

"I hope that this nation, theatre will be born and be developed to equal the best of any foreign country. Perhaps after a while, that combined method of comparing everything American to everything foreign would disappear. If the national theatre did nothing but that, it would accomplish a great feat. I was on a steamer once, in the smoking room, when a young gentleman came and sat down beside me. He said: 'Mr. Mansfield, do you not think the American art is very vulgar?' I said, 'No, I don't, but I think you are.' I think there is nothing more disreputable than to decry your own country.

"Do not think if you have some success in a play that you should be at once a star. Most of us who have held our own for many years have had to go through all manner of hardships and experiences, as you probably know. I, myself, although I do not amount to very much, began upon the comic opera stage, and I do not know a better stage, because it gives ease, experience and confidence, and confidence is the greatest thing on the stage. Many people with very little talent and a great deal of confidence succeed. When you have played a little part and you have made a great success, remember that lots of people can write a short play who are unable to write a drama. So you may be very successful in a little sketch, but you may not be able to sustain the character in a long play.

"Do not be discouraged by criticism. It is very often valuable, but quite as often misleading and detrimental, especially if it is the work of a person who is there to show how clever he is. I think that is one of our greatest troubles today, that instead of encouraging the stage, instead of doing their very best to help it along, critics come to the theatre to deride us.

"Do not try to be eccentric. You may have certain eccentricities, but do not try to have them. Do not try to further yourself by long hair or odd manner of speech. There is not any necessity for this. You can probably do your work just as well in short hair. When a man has recourse to eccentricities of dress or manner it is an outward and visible sign of an inward and invisible possession of weakness. If he has got all that is needed to become great, it is not necessary to wear long hair and queer clothes. Do not imagine you are different to the rest of the world because you are an actor. Great humility of dress or attire is just as conspicuous as over dressing, and a man who goes to an evening party in a business suit is just as conspicuous as the person who attends a morning function in evening dress.

"You cannot succeed on the stage without work. You cannot succeed on the stage if you are dissipated. You cannot spend the days in bed and the nights carousing. I know some men of great ability who have ruined their entire lives. They start out at twelve o'clock with fine determinations, and they meet a friend; they have a drink or two; they talk about the play that they are going to write; they then go to the club, at the club they meet some more friends and they have some more drinks and they talk a little more and still more; then they go to the theatre and act; they come back and discuss the play until four o'clock and do exactly the same thing the next day.

"More women succeed on the stage, because they are more in earnest, greater workers and more temperate than the average man. Nothing hinders a woman on the stage except plain looks and matrimony.

"Lastly, I would say no man can make an actor. A man with the talent, the genius, the qualifications for the stage must learn the rudiments; but you may teach two men your rudiments, and the one will become an actor and the other won't. That's all."

At the conclusion of Mr. Mansfield's address Mr. Sargent spoke of the recent charter received from the Board of Regents of the University of the State of New York as the only Governmental recognition of this kind given to any English speaking institution for dramatic art.

The Rev. Walter E. Bentley, secretary of the Actors' Church Alliance, then spoke upon the relation of church and stage and the elevation of the standards of dramatic purpose and work. His address was listened to with the deepest attention, and at its close the speaker was rewarded with sincere applause.

Anna Warren Story, president of the alumni, was then introduced, and spoke with feeling and enthusiasm in her greeting to the graduating class, who have now become members of the Society of the Alumni.

Mr. Sargent, again taking the floor, referred to Daniel Frohman as the best friend of the school, and spoke in eulogy of the late Fred Williams, who had been for many years the Dean of the Faculty of the Academy.

Two prizes, given by David Belasco, were then presented. One was the Belasco gold medal for the student showing the greatest natural ability, the other the Belasco silver medal for the one exhibiting the finest technical skill. Teresa Toube won the gold medal by vote of the faculty and Charlotte Huntington the silver medal. Diplomas were then presented by the president to the following members of the class:

Juliette Atkinson, Roy Atwell, Jessie Church, Hearn Collins, George B. Cooper, Rachael Crown, Beatrice Dale, Madeleine Dalius, William C. de Mille, Henry Dugar, Evelyn Evans, Cornelius Garrigan, Paula Gogel, Harry M. Goldberg, Hugo Goldsmith, Susan Halpren, Charlotte Huntington, Melville Jeffrey, Abraham Kaufman, Eleanor Lawson, Herman Lechner, Edmund Liston, Virginia Loring, Mildred Manners, Bernadette Marie, Thomas Messer, George H. Nichols, L. Wallace Owen, Herbert Pollard, Robert L. Sanford, Robert Siddle, Julia Marie Taylor, Teresa Toube, Austin Webb, Grace Whitworth, and Wallace Worsley.

In concluding the exercises Mr. Sargent said: "Ladies and gentlemen of the graduating class, your school days are over. We have pulled stroke oar for you for the last time. You have pulled together in harmony, and in sympathy, one with another, as no other class has in the history of the Academy. While the time of parting has now arrived, it is an occasion of cheer and hope. With us, your old teachers, there is no tremor, no anxiety for you. We know you and we believe that you will achieve success. When you look back now and then and think of us, I hope it will be a pleasant recollection, and if we deserve anything from you, you will reward us by your success out there in your new world of work and fame. We all wish you God speed."

ENGAGEMENTS.

Margaret Saver [illegible]

Isabel [illegible] for next [illegible]

Nell [illegible]

[illegible] S[illegible]

It is not excessive praise to state that by far the best singing ever heard at Hyde and Behman's was that of Grace Van Studdiford, who filled her first Eastern date in vaudeville there the current week. Miss Van Studdiford, who recently was one of the Grau company at the Metropolitan Opera House, has a superb voice, highly cultivated, and executes with thorough ease the most difficult vocal pyrotechnics. She sensibly chose numbers that, while difficult, were also melodious, the result being that those in the gallery and cheaper portions of the house were just as emphatic and hearty with applause as were those in the front rows of the orchestra. The return of M. B. Curtis and Albina de Mer awoke interest, but their dreadfully bad medium. Sam'l at the Herald Square Hotel, handicapped them severely. Mrs. Curtis looked stunning in some of the latest creations of the modiste's art, and, with her clever husband, should have no difficulty in attaining old-time favor when once they acquire the right sketch. Maggie Cline, in fine fettle, excellent spirits, and with not a trace of hoarseness, warbled some new ditties, gossipped about the past, and delighted the women with her beautiful and becoming toilette. The Helen Reed Trio quickly secured deserved favor. Two of them are admirable harpists, and the third a finished violinist, who, besides, sings with sweetness, grace and feeling. Louis Granat scored well with his pleasing whistling. Jules and Ella Garrison demonstrated their long admitted cleverness in travestying noted Thespians. Silvera and Emerie did their usual wonderful "stunts" on the flying rings, Hill and Silviany gave an exceptionally good bicycle act, the Barrows-Lancaster party, assisted by Blanche Hall and John Webber, exhibited A Thoroughbred, the Young America quintette replaced James Thornton (who was indisposed), while Bennett and Young gave illustrated songs. Manager Henry W. Behman's next headliners are Pauline Hall, Sam Bernard, Kathryn Osterman, George Thatcher, and Grapewin and Chance.

Richard Mansfield opened to a fine house in King Henry V at the Amphion on Monday. The same play was repeated before a crowded auditorium on Tuesday. From that time on business declined, the Williamsburgh public apparently not caring for this actor in his repertoire of A Parisian Romance, The First Violin, Beau Brummel, Dr. Jekyll and Mr. Hyde, and probably having been drawn out in large numbers on the first two nights more through the desire to witness a spectacular production on a vast scale than to study the star in his latest assumption. The Amphion will be closed Holy Week, reopening with Adolf Philipp in Der Millionen Schwab.

The roster at the Orpheum comprised Cecilia Loftus, Canfield and Carleton, Hilda Thomas, the Juggling Johnsons, the Great Powell, the Five Graces, Ezra Kendall, Grant and Grant, Tom Mack, also Eckert and Berg.

The Columbia had the Four Cohans in The Governor's Son, coming over direct from its run of thirty-two performances at the Savoy. Stress has been laid on the statement that this family was now seen for the first locally outside of the vaudeville houses. Many remember, no doubt, that when Colonel John W. Holmes was first conducting the Star Theatre on Jay Street, long before vaudeville was at all attempted there, Gus Williams starred on that stage in farce-comedy, prominent in his support being the Cohan Family, young George M. then doing his clever eccentric dance as now, that being in either 1892 or '93. While the Columbia capacity was not overtaxed, the free list was sharply cut by Mr. Behman, so that those present mainly represented "good money." The Girl from Up There is next brought over, after its ninety-sixth representation at the Herald Square.

McIntyre and Heath delighted the Novelty's patrons with The Man from Montana, which does not tire on repeated hearings, and is destined to take rank among vaudeville classics with their famed Returned Georgia Minstrels. Ella Hood's deep and sonorous contralto was heard to advantage in popular selections. The Harmony Four, giving but slight promise in the beginning, fooled the advance judgment of their hearers by proving to be all wool and a yard wide, contributing a turn that was jointly one of the season's best offerings in its line. Harry and Kate Jackson, with old-time clowning in the manipulation of flour and dough, got numerous laughs from the easily pleased. Fields and Ward made lots of fun with old material "gingered up afresh." The very superior solo and part singing of Cushman, Holcomb and Curtis carries along in favor their now rather frayed and worn skit, Fun in School. The Laytons opened the bill, which was closed with vitagraph pictures, especially good of which were those of Irish scenery and incidents. Manager Percy Williams next has the superior exhibit of the Reilly and Woods Show.

Effie Elisler and Barbara Frietchie did well at the Grand Opera House, where Manager Lewis Parker next has the Whitney-Knowles' production of Quo Vadis, with The Little Minister following.

The Williams Music Hall replaces the sensational Side Tracked with straight vaudeville, the principal features being Vane and Anvo, Fields and Ward, Mr. and Mrs. Harry Thorne, and the Jenny Eddy Trio.

The Little Minister, with Frances Stevens as the Lady Babbie, supported by a capable cast, gave a smooth and pleasing presentation of that play at the Gayety, where Manager Bennett Wilson next offers Terry McGovern in The Bowery After Dark, with Human Spiders trailing after.

At the Star the bill was not quite up to its usual average with The Utopians, which Manager William L. Bissell replaces with The Social Maids.

The Convict's Daughter pleased at the Bijou and should be sure of a good money welcome on a return engagement. Manager Lewis Parker next has Uncle Tom's Cabin, with On the Suwanee River for April 8.

At the Payton the week was halved between The Plunger and East Lynne, with Nell Gwynne announced for Holy Week and A Midnight Bell scheduled for the one after.

The Baker Stock continues on at the Criterion. It really seeming as if the tide had been made to turn at last in prosperous channels with this hitherto unlucky house. Alabama has been well done and is to be retired for The Masked Ball, the announcement for April 8 being Friends.

The Unique sends away the Broadway Burlesquers in order to allow entrance for Frank B. Carr's Indian Maidens.

The War of Wealth raged to a profit at the Park, where Mrs. E. S. Spooner next offers The Pearl of Savoy, after which will flit The Butterflies.

The Lyceum substitutes Leah the Forsaken for The Octoroon.

The recent change in officers controlling the policy and direction of the Brooklyn Rapid Transit Company is likely to have a marked effect in the complexion of affairs at Brighton Beach this Summer. The new lessees of the Hotel Brigaton pay an advance of $8,000 more than did their predecessors. The Brighton Music Hall is eagerly sought after by a popular and experienced manager in this borough, the same gentleman being in the field for it last year, but finally deferring to William T. Grover, who this season is said to be indifferent about assuming its control at the figures thought to be right for the privilege from the point of view taken by the new board of officers.

JUSTAND FAIR.

Married.

CARDOZO—WALDEN.—Hugh L. Cardozo and Mary Lee Walden, at Richmond, Va., on March 26.

MATHEWS—WHALLEY.—J. Sherrie Mathews and Norma Whalley, in New York City, March 29.

Died.

ANDRINI.—Mlle. Andrini, in Paris, March 26, aged 25 years.

DILLINGHAM.—Annie Dillingham, in Brooklyn, N. Y., on March 15.

GRIFFITHS.—W. N. Griffiths, in Washington, D. C., March 26, of pneumonia.

MARSHALL.—Samuel S. Marshall, at Allentown, Pa., on March 22.

OUTRAM.—Entered into rest, Saturday morning, March 30, 1901, Emma Ripley Pratt, professionally known as Anita Ripley, beloved wife of Leonard Outram and only daughter of Mr. and Mrs. W. R. S. Pratt, of Oneonta, N. Y.; formerly of Albany, N. Y., in her thirty-second year. Deeply regretted.

REED.—Roland Lewis Reed, in New York City, March 30, of cancer, aged 49 years.

STIRK.—Denny Stirk (Moore), of Stirk and Anita, in New York City, on March 26, of pneumonia, aged 34 years.

TARR.—E. S. Tarr, at Scranton, Pa., March 31, aged 63 years.

WILLIAMS.—Alonzo Williams, in Virginia, on March 21.

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Ince, Thos N., J. Immerman, W. J. Isham, W. H. Isham.

Jefferson, Jos., Harry Jackson, John A. Jacobs, Oliver Jenkins, Alf Johnson, Harry Jenkins, R. E. Johnstone, Jas. J. Jaxon, H. T. Jordan, A. Johnson, Musical Johnsons, Henry Jewett, R. J. Jose.

Kuester, Arthur, Melville Kellog, Geo. Kunkle, Adelbert Knott, Robert Kane, J. W. Kopiln, Everett King, E. A. Kleckhoefle, Pat Kearney, Dr. J. B. Kirk, John Kenney, Chas. Kent, Joe Kearney, Walter Kilrain, Frederick Knights, Kalb's Institute, E. B. Kelly, Harry Keenan, Alfred Keanz, Alfred Kelcy, Alexander Kearney, C. H. Kerr, J. M. J. Kane.

Lane, Leopold, Chas. La Vally, Oliver Labadie, J. A. Lewes, Ben Lodge, Robt. F. Lowe, Wilfred Lucas, Walter Lennox, Chas. H. Lindholm, Henri Laurent, Albert Livingston, Chas. M. Long, D. H. Landan, Walter Lawrence, F. H. Livingstone, Wm. Maitland Leonard, Miron Leffingwell, Edward Lester, Al. Leach, Scott Lawrence, Jas. Lackaye, Sarony Lambert, Larry Lee, F. E. Long, Will H. Leonard, Teddy Le Due, John Leach, Davies Logelle, Jas. Leigh, Lionel Lawrence, C. W. Littlefield, Wright M. Lorimer, Harry Levy, W. G. Levatt, Fran Lea, Louis De Lang, Harry Laughlin, Geo. W. Lederer, Harry Lacy, Hal W. Lambert, Frank J. Lee.

Meek, Thos. D., C. C. Morrison, The Martelles, Jos. Mitchell, Don. C. Merrifield, Moro, Mr. Murray, Edward Moran, Harry Mills, Sam C. Miller, Jas. H. Manning, Geo. W. Macomber, Den Mullins, R. B. Mitchell, Edward Manson, C. L. Maitland, Mr. and Mrs. Frank Mills, W. H. Murphy, Jack Milturn, Wm. Marble, J. C. Marlowe, Frank Mandeville, Randolph Murry, Sammy Michaelson, Col. Milligan, A. A. Mudge, Geo. Morton, Walter J. Moye, Richard Meredith, Phil Michaels, Christy Miller, J. W. Morrisey, Frank Murray, Louis Madden, Vas Manning, Wm. Matchette, Arthur Mayo, Edward Morgan, W. J. Montgomery, J. K. Murray, Dick Matthews, Alfred Moore, Geo. F. Moody, Major J. Malley, Adolph Mayer, R. J. Moye, Thos. Mugham, J. D. McWilliams, Bartley McCullom, McGill and Shopman, B. F. Mack, H. B. MacGregor, A. B. McGuhen, C. M. S. McLellan, F. J. McNenry, Thos. MacLarney, Chas. Mack, L. B. MacKay, Robt. McKittrick, J. W. McConnell, Willard McGuire, Bruce McRae, Murdock McQuarrie, Eddie McDonald, John McDonald, John Mackay, Wm. B. Mack, Pat McFarland, Tom McLaughlin, Augustin McHugh, W. J. McCarthy, John McLaughlin, Barney McDonough, Geo. D. Mackey, John W. Mack, E. H. Mack, Fred McClennan, W. B. McCallum.

O'Reilly, Andrew, Eugene Ormonde, Jefferson Osbourne, Wm. R. Owen, Leonard S. Outram, W. R. Ogden, E. A. Oakley, T. F. O. Malley, E. H. O Connor.

Porter, F. M., Gus Pixley, Raymond Proctor, Geo. S. Parker, Albert Perry, Francis Pierce, Geo. Paxton, Al Primrose, Geo. S. Probert, Thos. Persse, Chas. E. Pool, Tom Pique, J. J Poland.

Ross, Bent, M. E. Rice, Dean Rowley, Harry Roberts, Chas. Riche, Selmar Romain, M. N. Rhea, Albert Ross, Harry A. Ross, Sol S. Russell, Mr. Rowe, Hal Reid, Julian Rose, Henry Rudolph, Chas. Riggs, V. V. Raymond, Alfred Rowland, Fred Runnells, Wm. Rowe, J. H. Ranie, Chas. R. Reno, O. P. Reppen, Roland Reed, Geo. M. Randall, Billy Rice, Fred G. Ross, Ed Redmond, Dean Raymond, Harry Rawlins, S. O. Reed, Clarence Rogerson, Arthur Royer, Gus Ryan, Chas. Richmond, L. H. Patterson, Four Rentons, James F. Rosel.

Sisk, W. E., Chas. Stevenson, W. J. Sellery, Jos. W. Standish, J. Russ Smith, Frank Scott, Thos. Q. Seabrooke, N. S. Scoville, Arthur Sedman, Chauncey Southern, Eugene Suntley, Jos. A. Smith, Edwin Southers, E. Sanchair, Geo. Sheldon, Fred'k Silcox, Phil Schmidt, Beaumont Smith, Chas. Silke, Claude L. Stewart, Edgar Selwyn, Edwin Shipiv, Archie L. Shepard, Thos. Solan, L. Sullivan, E. T. Seamans, E. R. Schnutenbeans, Jay Simms, Page Spencer, Wilfred Stewart, Wm. J. Shea, Edgar Selden, W. B. Standiford, John L. Sapbon, Forrest Senbury, Clyde Senchrist, W. G. Smith, C. S. Sullivan, A. L. Sutherland, Geo. Sargeant, Tom F. Shea, Mark Swan, Butler C. Stewart, A. L. St. Pierre, Geo. S. Spencer, Geo. H. Shields, S. J. Simon, W. J. Silly, Wm. C. Southern, Wm. Dwight Stedman, Paul Steindorff.

Thomas, Theodore, Fred A. Thomson, Julius Tennyson, W. H. Thompson, H. W. Tre Denick, W. I. Townsend, Hallett Thompson, W. A. Thompson, Winsley Thompson, Jos. E. Tucker, J. K. Tillotson, Walter Thomas, Geo. P. Towle, W. J. Thorold, O. B. Thayer, Jack Tucker, W. H. Tabor, Allie Taylor, Phil L. Tippett.

Underwood, Lawrence, W. W. Utter.

Vermette, A. G., Geo. Van Ingen, Felix A. Vincent, A. Valeri, Will H. Vedder, Wm. Vaughan, Walter Van Allen, Walter Vincent, Fred Vroom.

Walters, Harry, C. D. Walker, F. E. Wright, Dutton Wanson, Carlton Wells, Doshker Welsh, W. A. Whitecar, Will O. Wheeler, D. L. Williams, W. Percy Wilson, Henry N. Weitman, Townsend Walsh, E. L. Weed, Andrew Waldron, Frank L. Weaver, Louis Wesley, Arthur White, A. L. Wilbur, A. R. Wilbur, Fred Warren, W. H. Woodside, Sherman Wade, J. Weilley, F. Crosbie Walsh, John M. Welch Bent Wesner, John Wilson, E. J. Wherry, Clark C. Wren, William H. West, Frank Wiemark, Ed West, Chas. Weston, Robt. Whittier, Jos. West, Jas. B. Wilson, H. A. Wickham, Billey White, Mountjoy Walker, J. C. Williamson, Willie Weight, W. H White, Harry Wigley, Percy Winter, Geo. M. Welly, Austin Webb, Franklyn Whitman.

Young, Bert, Ted York.

Zoth, Jos. O.

ARENA.

ATLANTA, GA.—Gentry's Dog and Pony Show, March 22, 23, held four performances, big business, and pleased all.

LAKE CHARLES, LA.—Gentry's Dog and Pony Show played to crowded tents at both performances March 20.

NOTES.

Mr. and Mrs. H. Stanley Lewis have rejoined Welsh Brothers' Railroad Shows at Lancaster, Pa., making their fifth season with that attraction.

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Listen to one of the Best Comedies of the Year. It's Immense.

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WANTED AT ONCE For Special Engagement in ATLANTA, GA.

Several 3 Act Comedies or Farce-Comedies requiring no special scenery, not to play longer than 1 hour and 30 minutes.

Also COMEDY MALE QUARTETTE.

Must be first-class in every particular.

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State full particulars and lowest salary first letter. No time for superfluous correspondence. Engagement begins Monday, Apl. 15

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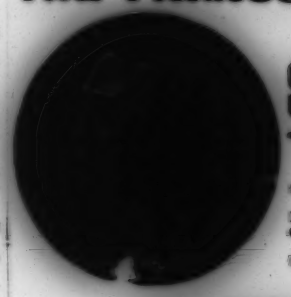

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Leon W. Washburn, Prop. and Mgr.

THINK IT OVER.

Fulton, N. Y., March 25	$376 20	Geneva, N. Y., March 29	370 40
Mat.	121 40	Mat.	280 00
Baldwinsville, N. Y., March 26	278 75	Auburn, N. Y., March 30	504 20
Cortland, N. Y., March 27	397 50	Mat.	370 40
Mat.	205 40		
Binghamton, N. Y., March 28	490 00		
Mat.	401 50	Gross on Week	$3,576 45

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Summer Park Preferred, for Musical Comedy Company; excellent cast, adequate costuming, thirty people. Repertoire of successful productions; six to ten weeks. State terms, seating capacity, scale of prices, etc. Address

HERBERT SEARS, care Henry Miller Co.

Dayton, O., April 4; Indianapolis, Ind., 5, 6; Muncie, 8; Newark, O., 9; Zanesville, 10; Wheeling, W. Va. 11; Johnstown, Pa., 12; Altoona, 13.

A BARGAIN COUNTER

THOMAS INCE

When We Were Twenty-one.

PORTLAND'S VERDICT:

"Thomas Ince as The Imp played a very difficult role with fine discernment and restraint. The young actor invested the part throughout with the sincerity and confidence, the buoyancy and golden-heartedness of youth—brave, true and destined to high manhood, even if over self reliant headstrong and needing the corrective lash of pain and disgrace to secure it of its juvenile folly. The big audience last night surely felt the one thrill of the climax when, after mad defiance and denunciation of his self-adoptive guardians, the young fellow, realizing his mad folly, rushed once again into the too willing arms of his self-sacrificing foster father." *Eastern Argus*, Portland, Me., March 28.

"Thomas Ince as the volatile and passionate Imp had a most difficult part, but he played it with discretion and in the strong scene displayed good powers as an actor."—Portland, Me., March 28.

WILLIAM FRIEND

Leading Comedian

A STRANGER IN A STRANGE LAND

DAISY LOVERING

ACADEMY, MILWAUKEE, In UNDER TWO FLAGS.

NOTE.—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Remarks.—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

EDMUND BREESE

WITH CASTLE SQUARE THEATRE CO., BOSTON, MASS.

UNDER TWO FLAGS.—Mr. Breese in the thankless role, which appears to be his usual lot, does conscientious and unusually intelligent work. He is never twice alike, and his absolute absorption in his part shows his unmistakable and rare ability. *Boston Beacon, March 23, 1901.*

ESTHER LYON

THE SCALES OF JUSTICE.—Esther Lyon was delightful in the leading part. [illegible] and womanly, and in some of the emotional scenes she was capital. The play [illegible] ing some very handsome costumes. The toilet of blue silk and ermine, worn [illegible] *Louisville Commercial, March 26, 1901.*

LEADS. MEFFERT-EAGLE STOCK CO., LOUISVILLE, KY.

[illegible] AHEAD.

[illegible] and co[illegible]
[illegible]

COMPANIES.

[illegible] H. Norton, mgr.
[illegible]
Billy Canad, mgr.: S[illegible]
[illegible]
[illegible]

NEW YORK STARS (Jack Blake, mgr.): St. Paul, Minn., March 31-April 6.
ORIENTAL BURLESQUERS (W. B. Coutson, mgr.): Grand Rapids, Mich., April 1-6.
ORIENTAL TROUBADOURS: Manheim, Pa., April 1-3.
RAMBLERS (Henck and Fennessy, mgrs.): Detroit, Mich., April 1-6.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Washington, D. C., April 1-6.
RICE AND BARTON GAIETY: Providence, R. I., April 1-6, Brooklyn, N. Y., 8-13, Jersey City, N. J., 15-20.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Milwaukee, Wis., March 31-April 5.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): Washington, D. C., April 1-6.
TWENTIETH CENTURY STARS (A. F. Cain, mgr.): Philadelphia, Pa., April 1-6.
4 TOPTANS (T. W. Dinkins): Newark, N. J., April 1-6.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): New York city March 11-April 6.
VICTORIA BURLESQUERS: New York city March 25-April 6.

MINSTRELS.

BEACH AND BOWERS': Ishpeming, Mich., April 2, Marquette 3, Houghton 4, Calumet 5, 6.
FIELD'S, AL. G. (Eastern): Dan Quinlan, mgr.): Athens, O., April 2, Jackson 3, Wellston 4, Hillsboro 6.
FIELD'S, AL. G. (Western): Chas. H. Armitage, mgr.): Great Falls, Mont., April 2, Helena 3, Bozeman 4, Livingston 5, Billings 6, Fargo, N. D., 8, Winnipeg, Man., 9, 10, Grand Forks, N. D., 11, Crookston, Minn., 12, St. Cloud 13.
GORTON'S (C. A. Pearl, mgr.): Middletown, Pa., April 2, Lebanon 3, Coatesville 4, Woodstown, N. J., 5, Salem 6.
HENRY'S, HI: Marshall, Mo., April 3, Sedalia 4, Warrensburg 5, Jefferson City 6, Belleville, Ill., 7, Centralia 8, Litchfield 9.
HERITAGE AND COLEMAN: Laurinburg, N. C., April 2, Southern Pines 3, Sanford 4, Louisburg 5, Henderson 6.
PRIMROSE AND DOCKSTADER'S: Worcester, Mass., April 1, Putnam, Conn., 2, Norwich 3, New London 4, New Haven 5, Meriden 6, Springfield 8, Holyoke 9, No. Adams 10, Albany, N. Y., 11, Troy 12, Schenectady 13.
SUN'S, GUS: Battle Creek, Mich., April 2, Ionia 3, Belding 4, St. John 5, Mt. Pleasant 6, Big Rapids 8, Ludington 9, Manistee 10, Traverse City 11, Petosky 12, Cheboygan 13, St. Ignace 15, Sault Ste. Marie 18, Manistique 19, Gladstone 20.

MISCELLANEOUS.

AMAZON BROS.: New Lexington, O., April 2, Lancaster 3, Circleville 4, Logan 5, New Straitsville 6.
ASEPTEAM TRIO AND JOHNSON SWISS BELL CONCERT: Greenfield, Miss., April 2, Jackson, Tenn., 3, Henderson 4, Corinth, Miss., 5, Booneville 6, Tupelo 8, Columbus 9, Tuscaloosa, Ala., 10, Birmingham 11.
BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24 indefinite.
CANADIAN JUBILEE SINGERS: Montreal, Can., April 2, Three Rivers 3, Quebec 4, Cambellton, N. B., 5-7.
CARPENTER, PROF.: Boston, Mass., March 11-April 7.
ELLISON'S MOVING PICTURES: Hartford, Conn., March 25-April 6, Waterbury 8-13.
ILINES, THE: Clinton, Ia., April 2-5, Dubuque 8-13, Madison, Wis., 15-20.
GRAY'S DOG AND PONY SHOW: Little Rock, Ark., April 4-6, Fort Smith 13, Fayetteville 15, Rogers 16, Auroraville 17.
HART (Hypnotist): Winston, Ky., April 3-6, Mt. Airy 10-16, Weldon, N. C., 17-20.
HEIDEMANN (Thurmer and Gorman, mgrs.): Chicago, Ill., March 31-April 14.
KELLAR (Magician): Cincinnati, O., April 1-6, Detroit, Mich., 8-13.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Fort Worth, Tex., April 1-6, San Antonio 7-13, Austin 14-20.
LOWANDE, TONY: West Indies.
MARO (Magicians): Murphysboro, Ill., April 2, Davenport, Ia., 3, Mt. Morris, Ill., 4, Cedar Falls, Ia., 5, Mt. Carroll, Ill., 6.
MOVING PICTURES, SHERMAN'S: Whitby, Can., April 1, 2, Bowmanville 3, 4.
PERKINS, ELI: Warren, Ill., April 3, Sault Ste. Marie, Can., 6, Manning, Mich., 8, Stillwater, Minn., 10, Marshall 11, Huron 12.
PERRY, FRANK L.: Central City, Ia., April 1-6.
PUBILLONE'S CIRCUS: Havana, Cuba, March 11-indefinite.
SEAVENGALA (Walter C. Mack, mgr.): New Kensington, Pa., April 1-6, Mt. Pleasant 8-13.
TREVINO'S MEXICAN CIRCUS: Cuba.

(Received too late for classification.)

A WISE WOMAN (Marie Lamour, Fred G. Conrad, mgrs.): Davenport, Ia., April 7, Muscatine 8, Iowa City 9, Quincy, Ill., 10, Decatur 11, Peoria 12, Franklin, Ind., 13, Evansville 14, Madison 15, Greensburg 16, Hillsboro, O., 17, Wilmington 18, Middletown 19, Lebanon 20.
ALVIN JOSLIN: Auburn, N. Y., April 3, Medina 4, Palmyra 5, Newark 6, Canandaigua 8, Perry 9, Warsaw 10, Lockport 11, Albion 12, Middleport 13, Dunkirk 15, Titusville, Pa., 16, Franklin 18.
BINGHAM (ventriloquist): Baltimore, Md., April 1, Atlanta, Ga., 8, Richmond, Va., 22, Norfolk 29.
BOSTON COMEDY CO. (H. Price Webber, mgr.): Jackman, Me., April 1-6, Sherbrooke, Can., 8-13, Magog 15-20.
CRESCENT STOCK (Simkins and Howlette, mgrs.): Savannah, Ga., April 1-6, Charleston, S. C., 8-13, Atlanta, Ga., 15-indefinite.
DE VONDE, CHESTER (Phil Levy, mgr.): Albany, N. Y., April 8-20, Yonkers 22-28.
FRANKLIN STOCK (A. A. Jack, mgr.): Merlette, Mich., April 1, 2, Clifford 3-6.
KIDNAPPED IN NEW YORK: Cleveland, O., April 8-13.
MARKS BROS. (Tom Marks, mgr.): Oklahoma, Ok. T., April 1-13.
McCABE, JAS. L.: Council Bluffs, Ia., April 2, Ashland, Neb., 3, Seward 4, York 5, Fairbury 6, Beatrice 8, Red Oak 9, Atlantic 10, Boone 11, Marshalltown 15, Waterloo 16, Cedar Falls 17, Clinton 19, Dubuque 20.
NASHVILLE STUDENTS: Memphis, Tenn., April 1, 2, Canton, Miss., 3, Jackson 4, Brookhaven 5, McComb City 6, New Orleans, La., 7-13, Baton Rouge 14, Natchez, Miss., 15, Fort Gibson 16, Vicksburg 17, Greenville 18, Clarksdale 19, Helena, Ark., 20.
RUSCO AND HOLLAND'S MINSTRELS: North Platte, Neb., April 2, Kearney 3, Grand Island 4, Columbus 5, Lincoln 6, Omaha 7, 8, Sioux City, Ia., 9, Cherokee 10, Ft. Dodge 11, Waterloo 12, Iowa City 13, Davenport 14, Muscatine 15, Oklahoosa 16, Knoxville 17, Des Moines 18, Ottumwa 19, Chillicothe 20.
STURGISS CARNIVAL: Anderson, S. C., April 1-6.
STUTZ, J. G.: Sault Ste. Marie, Mich., April 22-27.
UNCLE REZ (Frank Adams): Suffolk, Va., April 10, Crisfield, Md., 11, Salesbury 12, 13, Cambridge 15, Easton 16.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Altoona, Pa., April 8, Lewiston 9, Harrisburg 10, Mt. Carmel 11, Shamokin 12, Danville 13, Bloomsburg, Pa., 15, Pittston 16, Wilkes-Barre 17, Carbondale 18, Easton 19, Trenton, N. J., 20.
QUINCUPLEXAL (Henry Welsh, mgr.): Binghamton, N. Y., April 1-6, Buffalo 8-indefinite.

IN OTHER CITIES.

(Received too late for classification.)

PITTSBURG.

The Bijou Theatre was filled to the utmost on the opening night of Man's Enemy March 25, and the play was evidently enjoyed as much as upon its first presentation here. Indeed, the demonstrations of approval on the part of the "gallery gods" were so enthusiastic and boisterous as to embarrass the players and at times annoy the other auditors. It is interpreted by one of the most capable co.'s seen here in melodrama. Ned H. Fowler enacts the role of Harry Stanton with confidence and ability. Too much cannot be said in praise of Dorothy Rossmore's portrayal of Sarah Drake, the adventuress. William Canfield was excellent as Tom Drake, the villain. Thad Shine as Count Lauski had a good Russian dialect and was quite as unprincipled as the role required. Wilson Deal as Bill Saunders, M. Thadeus as a policeman, Ernest Appelt as a costermonger, Ruth Rench as Grace Lisle, William Irving as Sir Arthur Stanton and Maurice Lindner as a Hebrew with varying fortunes, were all excellent. Agnes Carlton as Polly Harris, Agnes Robinson as Mrs. Saunders, Gertrude Robinson as Nelly Saunders, Emilie La Croix as Adolph d'Emboupoint, Edward Ames as Fred Lisle, and Phil Mathews as an overseer also acquitted themselves with credit. The stage settings were appropriate. Next week, Through the Breakers.

The Grand Opera House Stock co. presented Camille 25-28. Sarah Truax played the title role with marked ability. As Armand Duval, William Ingersoll was conventional. Alice Gale handled the role of Madame Prudence in her usual capable manner. William Bench was thoroughly at home as Count De Varville. Benjamin Johnson was a satisfactory Mons. Duval. The other parts were acceptably filled. The stage settings were rich and handsome, reflecting credit on the taste of Stage Director Jack C. Huffman. Next week, Uncle Tom's Cabin.

The Alvin Theatre was closed 25-27 and opened '28 with Sarah Bernhardt and Constant Coquelin in L'Aiglon, Cyrano de Bergerac 29, Camille, and a double bill of La Tosca and Les Precieuses 30. Next week, The Burgomaster.

Cornelius Gardner, who is ahead of Frank Daniels, has been in Pittsburg a few days, visiting friends. While here Mr. Gardner received notice from Kirk La Shelle of the change of route of the Daniels co., which takes them to New York the week of April 8, instead of a week of one-night stands through West Virginia and Ohio.

Harry Davis has bought out the interest of Frank McCann in the Grand Opera House and will take charge I. Bernard O'Toole's place as treasurer will be taken by John P. Harris. Mr. Davis has engaged Frank Connelly as press agent. The policy of the house will remain unchanged.

Sarah Truax has signed a contract as leading woman of the Grand Opera House Stock co. for a period of forty weeks next season.

The week of 25-30 ended the skating season at the Duquesne Garden. Extensive improvements are being made preparatory to the season of grand opera, which commences 15, when the Metropolitan Opera co. will make their annual visit. L. W. MENDENHALL.

INDIANAPOLIS.

Sarah Bernhardt and Constant Coquelin presented L'Aiglon to a large house March 19, testing the capacity of the English. Bernhardt had never been seen in a role of this kind in Indianapolis, and much curiosity was rife concerning her appearance in a male character. That the portrayal was great is evident, yet, remembering her many triumphs in the past, it can hardly be said that this has been the greatest achievement of her career. Coquelin was Coquelin at his best, than which nothing more expressive can be said. Peter F. Dailey and his co. followed 21-23 in the frothy Hodge, Podge and Co. The singing of the many fine bits of light music was appreciated, and on the whole the auiences were pleased. The Leipsic Philharmonic Orchestra drew a fair house 29, presenting a popular programme.

At the Park the first half of the week was filled by W. E. Nankeville's Human Hearts, a play which was indifferently presented by a fair co. Agnes Burroughs held the bounds the last half of the week in East Lynne. The work of the star did not please highly, owing perhaps to an affectation of manner which marred what otherwise might have passed for an artistic rendering. Her support was below the average. The co. did not arrive in time for the matinee 21, owing to an accident to their train. A large audience was dismissed. The sale of seats for the coming engagement of Mrs. Fiske at the Park has begun, and it is safe to say that a house larger than has ever been seen here will greet her April 5.

Sousa's Band played to a large audience at Tomlinson Hall 18. The programme, while in the nature of a popular one, was rather better than any he has given here in recent years.

Attendance at the Zoo is on the increase. The building is stored with every conceivable animal, the larger portion being recent importations for the Buffalo Exposition. The training of the beasts goes on daily, and thrilling scenes are enacted while whipping them into shape for exhibition purposes.

WILLIAM BLAKEMAN.

CLEVELAND.

Our theatre managers, together with the merchants, are counting on a large transient trade this Summer, consequent upon the Pan-American Exposition at Buffalo, this city being on the route from the West, and conveniently situated to afford visitors to the exposition an opportunity to visit Cleveland also. All the houses, with the possible exception of the Cleveland Theatre, will be open all Summer. The Euclid Avenue Opera House and the Lyceum are to have stock cos. The Empire will offer vaudeville, and it is yet undecided what will be at the Star, but it will, without doubt, have some attraction. Holt north's Gardens will be given over to comic opera.

The G. A. R. encampment will also be held in this city in the Fall.

Bernhardt and Coquelin gave four performances at the Euclid Avenue Opera House March 25-27, being seen in L'Aiglon, Cyrano De Bergerac, Camille, and La Tosca. The distinguished artists were favored with large houses. Henry Miller opened in Richard Savage 28 for the balance of the week. Nat Goodwin and Maxine Elliott 1-6.

At the Lyceum Theatre Rose Melville in her inimitable portrayal of Sis Hopkins was the attraction 25-30, and she made a hit with the large audiences in attendance. The supporting co. was good. Black Patti's Troubadours 1-6.

McFadden's Row of Flats was at the Cleveland Theatre 25-30. Man's Enemy 1-6.

Sousa's Band gave two concerts at Gray's Armory to large audiences 27. In the evening Troop "A," Cleveland's crack cavalry co., attended in a body, in full uniform, as a mark of gratitude to John Philip Sousa for escorting them to the depot on the occasion of their departure for the front, during the late war.

Josef Hofman gave a piano recital at the Euclid Avenue Opera House 29. WILLIAM CRASTON.

TORONTO.

Albani sang in Massey Hall March 22 to about 4,000 people. Muriel Foster, contralto, made a great personal triumph, eclipsing even the great soprano, whom she supported.

In the Devil's Web, a new melodrama, by Hal Reid, was given its first production at the Princess Theatre 25. Mr. Reid played the leading role, and was supported by the Valentine Stock co. The action of the piece is built about Blackbeard, the famous pirate, who is idealized by the playwright. There are several sensational episodes, notably a plank walking spectacle, and finally a gallows scene, calculated to stir an ordinary popular-price audience to the very depths. When the machinery of the piece begins to run smoothly, In the Devil's Web should go for a couple of years. O. B. Sheppard has bought the play and will probably send it out on the road next season.

Across the Pacific, a strong, well built melodrama, was presented at the Toronto Opera House 25 to a large audience. There is a large amount of action and sensationalism in the piece, and it is up-to-date in every respect. Superba 1.

Grand Opera House, dark 25. Foxy Quiller 1.

Mr. Small has secured control of the entertainment privileges at Hanlan's Point, the popular Toronto Summer resort, and the people expect some fine entertainments there this season. J. V. McAREE.

DENVER.

Blanche Walsh was seen at the Broadway, March 18-23, in More Than Queen. Mrs. Leslie Carter in Zaza is underlined for the Broadway.

The Jules Grau Opera co. attempted The Isle of Champagne at the Tabor 17-23. Owing to the illness of several of the principals, necessitating changes in the cast, the production was a somewhat ragged one, and consequently business was not up to the usual Tabor standard. The Evil Eye follows.

The announcement is made that Manager Peter McCourt will probably extend the seasons at the Tabor and Broadway through the Summer months, instead of closing in May, as has been the custom the past few years. Manager McCourt is endeavoring to induce travelling cos. to come West during the Summer, as they did some years ago, with much profit to themselves. Should this arrangement not be perfected, it is rumored that arrangements may be made with some stock co. or cos. to fill out the time.

Lydia Dickson, a popular and pretty Denver girl, has gone to Milwaukee to become the ingenue of the Davidson Stock co.

Harry Saint Maur, actor and playwright, passed through the city 28. He is interested in the Belgian hare industry, and while here spent the day in gathering data for an article he is preparing on the subject. F. E. CARSTARPHEN.

MINNEAPOLIS.

At the Metropolitan Theatre, Anna Held in Papa's Wife opened for a week March 25 to good business. Both play and co. made an emphatic hit. Anna Held was enthusiastically received in the title-role. Charles A. Bigelow, George Marion, Max Figman, and Dan Collyer contributed exceptionally good support. Handsome costumes and stage settings and a strong chorus added much to the production. The Dairy Farm March 30-April 6.

Lost in the Desert, a new production to this locality, was given at the Bijou 24-29, opening to capacity. The distinguishing characteristics of the production were elaborate scenery and stage effects, the group of acrobats and gymnasts, and the work of Helen Aubrey, Albert C. Davis, and Ida Breyer. Alberta Gallatin in Nell Gwynne 30-6.

Colonel Wessels and Field Cornetist Villoen, of South Africa, lectured on the South African war at the Lyceum Theatre 26, 27.

The University Glee and Mandolin Clubs gave a delightful concert at the Lyceum 26, 27, to a large house.

Bertha Kunz Baker gave a dramatic recital of L'Aiglon at the First Baptist Church 29, under the auspices of the Teachers' Club.

F. C. CAMPBELL.

JERSEY CITY.

For the first time in many years, a pantomime co appeared at the Academy of Music March 25-30, to patronage befitting the co. and was a fair organization. George H. Adams as the clown and W. H. Bartholomew as Pantaloon headed the co. Both were up here as funny and as clever as ever. George H. Adams did his old time stiff act and it went well. Joseph Smith as Hal Jolly and Lily Adams as Columbine were graceful and nimble dancers. The scenery, tricks and stage settings were elaborate. Vaudeville acts were presented by Tobe Brown and McDonald, contortionists; Dolma and Lily Adams, in songs and dance; George Fielding, juggler, and Eddie Devoe, a colored comic. A Trip to Countown 1-6. Was Down East 8-13.

In Old Kentucky, although far from new here, is as potent a drawing card as ever, as was evidenced at the Bijou Theatre, where the play was presented 25-30. The cast is a good one, and the pleasing of the pickaninny band, the winning of the race by Queen Rose, the escape of Madge and her swing across the chasm, aroused enthusiasm. The mountain scene was especially effective. George S. Spencer, Burt Clarke, George Cottue, Richard Thornton, William Cullington, Elsie Rich, Martha Rodesill, and Adelaide Cotton deserve mention. The [illegible] 1-6. Robert B. Mantell 8-13.

Little Henderson has returned to her home in Boston, Mass., where she spent two [illegible]

Manager Frank [illegible] Academy of Music, and Manager [illegible] Humpty Dumpty [illegible] the city of [illegible]

Frank V. [illegible]
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LOUISVILLE, KY., *News*, March 26.—"The Scales of Justice" is one of the prettiest plays that has been presented at the Temple Theatre this season. In fact, no other drama, barring "Sue," which was given at the beginning of the season, has appealed to an audience as this charming little melodrama. **Both the play and the players were enthusiastically received. The theatre-goers of Louisville were given quite a treat.** The play has a good and coherent plot and is prettily told. The dialogue is good **and the situations new.** It is an excellent play.

LOUISVILLE, KY., *Courier-Journal*, March 26.—No complaint can be entered against "The Scales of Justice" on the score of lack of incident, and the lines are of far better quality than are often to be met with in plays of this character. **No comedy element is wholesome and enjoyable.**

LOUISVILLE, KY., *Post*, March 26.—"The Scales of Justice" a pleasing melodrama presented for the first time yesterday, **is a strong play,** full of exciting situations and well-wrought climaxes, and is **refreshingly free** from morbidness and excessive sentimentalism.

LOUISVILLE, KY., *Times*, March 26.—Bill for the week is a new play, "The Scales of Justice." **It is intensely interesting** as to plot and will keep **every** audience on the keen lookout for the next development.
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CHICAGO NEWS

Theatres—News from Chicago—Cook County Gossip.

(Special to The Mirror.)

Chicago, April 1.

James A. Herne, and Lady Hunt[illegible] Experiment still remain with us at the leading houses, and the only new comer I have to announce is delightful Annie Russell, who opened at Powers' to-night in A Royal Family. Orrin Johnson succeeds Charlie Richman in the leading male part and acquits himself well, although we did hope to see the handsome Chevalier in the role, for we believe in Richman here and rejoice in his successes. W. H. Thompson and the others give Miss Russell splendid support and the play made a hit.

The March dinner of the Forty Club was given at the Wellington last Tuesday evening, and the club guests were James O'Neill, W. D. Owen, Frederick De Belleville, and Gilbert Hare.

Mr. O'Neill began his fifth and last week in Monte Cristo at McVicker's last evening, and to-night every woman in attendance was presented with a handsome souvenir in the shape of a jeweled bon bon box. Business continues very large. Next Sunday night Anna Held will follow in Papa's Wife for a fortnight.

The news of Roland Reed's death reached us last Saturday, and his army of friends here deeply regretted his not unexpected taking off. During my recent visit to New York I called upon him, but was not permitted to see him, and at that time I was told that he could live but a few days. This world is better for Roland Reed's sunny life.

James A. Herne is still doing well at the Grand Opera House. I went down to enjoy his Sag Harbor the other night, and I really did enjoy it. It is such a clean, wholesome play, and is so well presented. The papers announced yesterday that W. T. Hodge, "the original Freeman Whitmarsh," would return to the cast to-night. A young man named Garrick played the part as well as I could expect to see it played. Mr. Herne will be at the Grand until April 14, when May Irwin will give us her new play.

Hilda Spong and her associates are at the Illinois for another week with Lady Huntworth's Experiment, in which they have made a hit. They will be followed next Sunday by Peter F. Dailey in Hodge, Podge and Co.

Al. Wilson, the popular German comedian (speaking of "germs"), opened at the Great Northern yesterday in The Watch on the Rhine, and had a royal welcome from the host of admirers he has here. He will be followed by Secret Service.

The Dearborn still offers the new play, Greater Than King, which is in its third week. This is a stock company record here, as the usual run of a play is one week.

Sarah Truax, a Chicago actress, who is the leading woman of the stock company in Pittsburg, arrived here on a special train at noon yesterday to attend her late father's funeral. He died Friday, and she was obliged to give four performances of Camille before she could leave there. She returns to-morrow to resume her work.

The eighty-fourth week of the Castle Square Opera company's career at the Studebaker came to a close last Saturday night with La Traviata. The house will be closed this week, opening again Easter Monday with The Wedding Day. At that time Louis Francis Brown will assume the management of the Studebaker, succeeding Kirby Chamberlain Pardee, who has made many friends while here.

A generous "roll" was added to the Actors' Fund by the annual benefit at McVicker's last Thursday afternoon, in which every attraction in town participated—and cheerfully, too.

At the vaudeville houses this week the headliners are Mary Norman, Mark Sullivan, Eugene O'Rourke, and Lew Hawkins at the Chicago Opera House, Charles Leonard Fletcher at the Olympic, the Constantine Sisters at the Victoria, Kara, Tom Lewis, and Sam Ryan at the Haymarket, and Sem, Clara, and Kittie Morton at Hopkins'.

Washington's celebrated marine band will give two popular concerts at the Auditorium April 9 and 10.

From St. Louis Frank Moulan, the Castle Square comedian, wired the Forty Club last Tuesday night as follows: "Spirit willing, but fare too much. Best of everything to all. Are you Buffaloes?"

Treasure Island is the bill this week at the Academy of Music, and Go-Won-Go Mohawk is presenting The Flaming Arrow at the Bijou.

Billy Rice, whose "hoochy coochy" will live forever in the memory of all lovers of minstrelsy, is ill and destitute here at the National Hotel and will soon have a testimonial at the Grand Opera House. If Billy could get 5 cents a laugh he could retire on his income.

The Galley Slave is revived by the stock at Hopkins' this week, and at the Victoria Moths is given by the stock company.

Human Hearts followed James J. Jeffries at Alhambra yesterday, and Manager Ward's underline is Go-Won-Go Mohawk.

Rolling Arthur Johnson gave his last lecture on "The Passion Play of 1900," at the Grand Opera House last evening.

A historical play called The Jewish Martyrs is being presented this week at the Yiddish Theatre.

A. A. Andruss, leading man of the stock company at the new Victoria Theatre, was one of my callers last week.

Charles W. Clark, the baritone, will be the soloist of the Thomas Orchestra's concerts at the Auditorium next Friday afternoon and Saturday evening.

William S. Eden, of the Great Northern Theatre and hotel, went through bankruptcy here last week, and Mr. Southgate, of the Auditorium and Annex, will take the management of the hotel, placing Mr. Roth, of the Annex, in charge.

One of the cleverest bits of work in Sag Harbor is done by Marion Abbott, always a good actress.

The advance agent will now have one less critic to call upon in Chicago, as Mr. Kohlsaat, of the *Times-Herald*, purchased the *Record* last week, consolidated the two dailies and now issues the *Record-Herald*. Lyman B. Glover, the Nestor of local dramatic and musical critics, will run the amusement columns. Mr. Kohlsaat has sold the *Evening Post* to a syndicate in which Sam T. Clover, the present managing editor, figures.

The Greenroom Club entertained John Hare last week. Gilbert Hare says, by the way, that while his talented father will never return to America, he expects to come here next season himself.

Goodwin is due here with The Merchant of Venice May 9 for three nights. Weber and Fields will be here in May for two weeks, and Mrs. Le Moyne, Eleanor Robson, and Otis Skinner will give us a few performances of In a Balcony this Spring.

A local manager recently met an Uncle Tom actor here and he expressed surprise that he still lived. "Why so?" asked the actor. "Well," said the manager, "about a month ago a chap struck up for $2 for a 'gates ajar' for you. I guess I was skinned all right, all right. But I'm sort of glad of it and I'll buy you a drink."

"Biff" Hall.

BOSTON.

Sapho, Manon and Nell Holy Week Heroines—Gillette's Speech Causes Comment.

(Special to The Mirror.)

Boston, April 1.

For the opening of Holy Week Boston has a choice assortment of heroines upon its stage—Sapho, Manon Lescaut, and Nell Gwynne, not forgetting Marguerite at the opera.

Society was out in full force at the opera to-night, as that was by all odds the brilliant gathering of the week, and the 4000 flocked to the Boston and applauded Faust, where minstrel jokes had been given the week before. Melba was announced as the star feature of the bill to-night, but was not able to appear, owing to a cold, and Suzanne Adams sang Marguerite. The other bills of the week are Le Cid, Aida, Il Trovatore, and Cavalleria Rusticana, Tosca, Triston and Isolde, La Boheme and Tannhauser. Verdi's Requiem Mass will be given for a Sunday concert.

Henrietta Crosman had a splendid opening audience at the Tremont in spite of the opposition of the opera, and her production of Mistress Nell was voted a positive success. There was much interest in her coming, for her pluck in New York made Bostonians admire her more than ever and, as she had not played here for some time, she had a welcome back that would have delighted any star.

Sadie Martinot also had an enthusiastic greeting when she appeared at the Park to-night in Sapho with the Olga Nethersole production and company. It has been two years since Miss Martinot appeared here, but she is one of Boston's greatest favorites to play, her popularity dating to the days when she was in the famous stock company at the Museum. She made an exceptionally fine Sapho, and surprised all her admirers by her dramatic powers. Having been accustomed to think of her solely as a dainty comedienne, her work was a revelation.

Herbert Kelcey and Effie Shannon returned to Boston to-night after an absence of only four weeks, and at the Museum gave the first Boston presentation of Manon Lescaut. The reception of the play in New York leaves nothing to be said here now.

The Castle Square has turned to Shakespeare at last, and The Merchant of Venice was given to-night to get Bostonians into a mood to appreciate Nat Goodwin's production when it comes here in a month or so. John Craig found Shylock a somewhat different part from any that he had ever played here. Lillian Lawrence made a capital Portia, the trial scene being given with specially good effect.

Frank Lavarnie began a starring engagement at the Bowdoin Square to-night, appearing in The James Brothers, supported by the stock company of the house. The play has been brought up to date, but in a manner utterly at variance with history, so as to introduce Carrie Nation and the James Brothers in the same period. I am inclined to think that Mrs. Nation would not just like the way that her crusade has been used for stage effect.

The Night Before Christmas had its first Boston performance at the Grand Opera House before a good audience. Elmer Grandin and Eva Mountford, who head the cast, are well liked by the patrons of this house. This is their first appearance here in some time. The Rays begin a return engagement April 8.

Another Western melodrama holds the stage at the Grand, where The Lucky Ranch was well received, as presented by the stock company, with specialties introduced between the acts.

This is the last week of John Drew and Richard Carvel at the Hollis, and the announcement is made that these are the last times that Mr. Drew will give the play in this city, which would indicate that he will not keep the Churchill dramatization for another season. Ida Conquest, Carolyn Whyte and Arthur Byron have shared the honors with Mr. Drew.

At the Colonial Ben Hur is in its last nights. Annie Russell April 24.

Darkness still rules at the Columbia, and there is no indication of any reopening.

Poor Roland Reed! No announcement that has reached Boston in years gave such genuine sorrow as that which told of his death in New York. Boston especially admired him as an actor and as a man. He had opened every season here for fifteen years, and his engagements were anticipated as the most welcome events of each Fall. He built up a large circle of strong, personal friends, and the greeting that he had when he came back to the stage last Fall, after his serious illness, was especially noteworthy. A loving cup and hosts of personal tributes showed the affection of Boston playgoers, and never did player have sincerer wishes for long life and prosperity. And now he is gone! His place will be never filled for Bostonians.

When William Gillette ended his long and successful engagement at the Hollis he left substantial remembrances for nearly every member of the staff of the theatre.

Speaking of Mr. Gillette, his speech about curtain calls has made a big stir here, and several of the papers came out with editorials approving of his sentiments. The actors are divided in their views, and it is a case of half and half.

Louis Mann and Clara Lipman and their company will rest Holy Week.

Jay Benton.

WASHINGTON.

Holy Week Bills—Events in the Music World—Notes and Jottings.

(Special to The Mirror.)

Washington, April 1.

The Sign of the Cross is the Holy Week attraction at the Columbia Theatre. Popular prices will prevail. Charles Dalton is again seen as Marcus Superbus; Lillie Thurlow as Mercia, and Maude Warrilow as Stephanus. Arizona is the underline.

At the National Theatre Ada Rehan and company present Sweet Nell of Old Drury. N. C. Goodwin and Maxine Elliott will follow and will give an extra matinee performance Wednesday for the benefit of Garfield Memorial Hospital.

The Lafayette Square Stock company's offering this week is The Amazons, which is admirably presented. Percy Haswell, Grayce Scott, Katherine Field, Louise Mackintosh, Eugene Ormonde, Charles Wyngate, John Daly Murphy, and John T. Sullivan score in the principal roles. Business large.

A Texas Steer is the potent attraction at the Academy of Music. James R. McCann's Maverick Brandon is praiseworthy, and Pearle Hight is a pleasing Bossy. Will H. Bray's Minister to Dahomey is the same striking portrayal as ever. Lizzie Kendall, George T. Meech, Gustave Nenville, Edward L. Bons, Charles X. Granville, Thomas Stubbs, and W. C. Lewis and others are good. Across the Pacific comes next.

Thursday afternoon at the Lafayette Square An Afternoon of Reading and Song was given for the benefit of the Homeopathic Hospital. Enoch Arden, tone poem for piano, composed by Richard Strauss, with accompanying reading and vocal music, proved entertaining to a large gathering. Stanley Olmstead was the pianist; Eugene Ormonde, reader, and Mrs. Frank Gardner, vocalist.

Sousa's farewell concert, Friday afternoon, drew to the capacity of the National Theatre.

Manager W. H. Rapley, of the New Theatre, questioned as to the rumors that William Morris, so successful last Summer with a stock company at the Columbia, would head a company this Summer at the National, says that he has no knowledge of such arrangement other than that gained from newspaper reports.

Mr. and Mrs. Georg Henschel will give a recital at the Columbia April 16.

John T. Warde.

PHILADELPHIA.

Dire Outlook for Holy Week—A Season of Cheap Opera—Current Offerings.

(Special to The Mirror.)

Philadelphia, April 1.

The high priced houses will be lucky if they pay expenses, judging from the openings. Many of their patrons have gone to enjoy Easter festivities at Atlantic City, where crowds have gathered. It is impossible to obtain rooms at the first-class hotels. For the coming Summer this famous resort will be a harvest for amusement enterprises.

Mary Mannering in Janice Meredith is in her third week at the Walnut Street Theatre and will be the only star in the city who will not appear on Good Friday night. To Have and to Hold Apr[illegible]

Jefferson De Angelis in A Royal Rogue opened for two weeks at the Chestnut Street Theater to-night and was warmly received by his many friends, being a general local favorite. He is supported by a good company. Willard Spencer's comedy opera, Miss Bob White, will receive its initial production April 15, and if successful will remain the attraction for the rest of the season.

A Runaway Girl fills in this week at the Broad Street Theatre with a company headed by Arthur Dunn. Maude Adams April 15. The Burgomaster April 29.

Marie Dressler, jolly and popular, opened to-night for a week at the Chestnut Street Opera House in a farce, Miss Printy, and received a cordial welcome. For Easter week the Mask and Wig Club give their annual burlesque, Ban, Ban, Black Sheep. On April 16 will occur the first production on any stage of Betsy Ross.

A Trip to Chinatown is at the Auditorium, and in spite of Holy Week opened to a large and pleased audience. Harry Gilfoil plays Welland Strong and Clayton Kennedy, Pearl Hamlin, Mabel Montgomery, Emilie Gardiner, William Philbrick, Maud Wynn, Will Lewis, Emily Curtis, George Shields, Robert Harty, Fin Reynolds, Alex Spencer, James Somers, and Fleurette are also in the company. Williams and Walker April 8. Robert B. Mantell April 15, for two weeks.

At the Girard Avenue the Durban-Sheeler Stock company are giving Ten Nights in a Bar Room with a strong cast to fair patronage. For Easter week, The Little Minister.

Beacon Lights, a melodrama from the pen of George Learock, the popular stage director of Forepaugh's Theatre, is the current attraction at that playhouse to large patronage. It is handsomely and correctly staged. The company is headed by John J. Farrell and Isabelle Evesson. The Only Way, with George Learock in the cast, April 15.

At the National The Eleventh Hour receives its local premiere this week. Opening fair. Dangers of Paris April 8.

The Park Theatre offers On the Suwanee River. The Dairy Farm April 8.

The Brand of Cain at the Standard Theatre is acceptably rendered by the stock company. Business fair.

Bob Fitzsimmons in The Honest Blacksmith is a big hit at the People's. The Sign of the Cross April 8. What a contrast!

Dumont's Minstrels at the Eleventh Street Opera House have two new burlesques this week, Aguinaldo Captured and The Rag Time Ball, in which Murphy, Turner, Perry, and Gibson show new methods of walking for a cake. Business good. Entire change of bill for Easter.

Maud Daniels has been in town booming the Wilbur Opera company, which opens at the Grand Opera House April 15, for an unlimited season. Pauline Hall in Fra Diavolo will be the opening bill, with vaudeville between the acts. Popular prices, 10, 20 and 30 cents for evenings, with 10 cents for all seats for matinees.

S. Fernberger.

ST. LOUIS.

Good Bills at the Theatres—Recitals and Concerts—Castle Square Rumors.

(Special to The Mirror.)

St. Louis, April 1.

Maude Adams did a fairly good business with L'Aiglon at the Olympic. This evening E. S. Willard made his reappearnce at the Olympic after three years' absence, presenting David Garrick. He will also offer The Professor's Love Story, The Middleman, and Tom Pinch during the week. Daniel Frohman's company in Lady Huntworth's Experiment April 8. Annie Russell 15.

Peter F. Dailey did very well at the Century. Hodge Podge and Company is poor stuff, but Mr. Dailey, ably assisted by Christie McDonald, Della Niven, Amy Lesser, Frankie Bailey, and William Broderick manages to get some entertainment out of it. Sunday evening Harry Lacy was seen in a revival of The Still Alarm. In the cast are: Frank Bangs, Emma Brennan, Belle Gold, Elizabeth Baker, Lynn Pratt, Charles K. French, John F. Ryan, Herbert St. John Brenon, and the Metropolitan Quartette. Next Sunday the Four Cohans.

The Castle Square company at Music Hall last week ran up against a combination of adverse circumstances, a part of which applied with equal force to the other houses; the penitential season, the red hot local election turmoil and the changes in the running of transit company street cars, by which much Olive Street patronage is either entirely deflected after midnight or cut off altogether. The Isle of Champagne was never so well put on as it was at Music Hall. William Pruette was at his best as Sam Binnacle. Frank Moulan was genuinely funny as King Pommery, and Maude Lillian Berri, as Priscilla, sang as tunefully as ever. Gertrude Quinlan, as Diana, was hardly equal to the requirements. Joseph F. Sheehan was a splendid Prince Kissenger. Blanche Chapman scored in her character impersonation of Abigail Peck. The opera was superbly staged. Scenic Artist Ritter made a fairyland of the Isle. This evening Manager Southwell presented Aida, that was a big success last season. The cast and alternates: Aida, Adelaide Norwood, Josephine Ludwig; Amneris, Frances Graham, Maud Lambert; Rhadames, Joseph F. Sheehan, Harry Davies; Ramfis, William H. Clarke, Francis J. Boyle; Amenasto, Winfred Goff, William Paull. After Aida comes Farewell week with a nightly change of bill.

The talk of another opera house here has been strong the last few days, and Mr. Savage's name has been connected with it all the time. It is rumored that the future of Music Hall is precarious, and that the local field has been sufficiently worked for the C. S. O. O. magnate for him to be desirous to get a World's Fair foothold here. The sale of the Emilie Building, at Ninth and Olive Streets, opposite the Century, is taken by many to mean that a new playhouse is going up on that corner.

Siberia did a very good business at Havlin's. This week Manager Garen has James J. Jeffries in A Man from the West. In his support are: Ross O'Neal, Horace Raulton, John Tierney, C. Jay Williams, Charles Sheffer, John J. Pierson, Elizabeth Stewart, Florence Sinnott, Grace Lynnwood, and Fanny Young. Smith O'Brien and Kitty Coleman in The Game Keeper underlined.

The Man from Mexico was warmly received last week at the Grand. George C. Boniface, Jr., did good work in William Collier's old role. Sunday afternoon Manager Garen again offered Hearts of Oak with the following cast: E. P. Sullivan, Richard Allen, Nat D. Jones, Thomas M. Hunter, Clinton Maynard, Sidney Craven, Leon Parmet, Sarah Whiteford, Marie Adair, Elliot Enneking, and Margaret Cecil. Eight Bells follows.

Mae Estelle Acon was the principal soloist at Sunday afternoon's popular concert at the Odeon. She sang Gounod's "Philemon and Baucis" aria, Massenet's "O, Grief Worn Eyes" aria, and a group of songs.

Mrs. Nellie Allen Hessenbruch, Grace Walser, Adah Black, and Mrs. W. B. Drake appeared at the concert given by the Union Musical Club at Memorial Hall Saturday afternoon.

Ernest Seton-Thompson gave two lectures at the Odeon Saturday on "Wild Animals I Have Known."

The United States Marine Band gave a splendid concert at the Coliseum Friday evening. The attendance was good considering the very bad weather. Amy Whaley, the soloist, who was formerly with the Castle Square company, won much favor.

J. A. Norton.

BALTIMORE.

Ford's and the Academy Closed—The Lyceum Stock Company—Current Attractions.

(Special to The Mirror.)

Baltimore, April 1.

Ford's Grand Opera House and the Academy of Music, following the usual custom, are dark this week. The Bostonians will be the Easter week attraction at Ford's, while Ada Rehan will appear at the same time at the Academy of Music.

The attraction at the Holliday Street Theatre 1-6 is The Convict's Daughter. It is presented by a large and competent company, and is realistically staged. It will be followed by The Heart of Maryland.

The twelfth Peabody recital took place Friday afternoon at the Peabody Institute. Clifford Alexander Wiley, baritone; Ernst Oehlhey, 'cellist; J. C. Van Hulsteyn, violinist; Bertha Thiele, harpist, and Nellie E. Grady were the soloists. Maude Randolph served as accompanist. The recital was under the direction of Miles Farrow.

John W. Albaugh, Jr., has announced his intention to resume the management of a stock company at the Lyceum Theatre this spring. Mr. Albaugh will begin his work April 22 and intends to present plays by well-known authors. He is now engaged in selecting his company. A season of stock company plays at the Lyceum this spring should be a success. However, it will depend altogether upon the company, and this the management should appreciate by former experience.

Sousa's Band gave a farewell concert at the Music Hall March 29. From every standpoint it was a great success. The soloist was Bertha Bucklin, a violinist of great vigor and remarkable technique. The concert was given under the management of Charles E. Ford.

Manager Charles E. Ford has returned to the city after a sojourn in Florida and Cuba. He is much benefited by his trip, and states that it was a most delightful and restful one.

Harold Rutledge.

CINCINNATI.

Two Important Lawsuits—Season's End at Hand—Attractions This Week.

(Special to The Mirror.)

Cincinnati, April 1.

The illness which attacked Mr. Hackett during the performance of The Pride of Jennico at the Walnut Tuesday night affected to some extent the business for the remainder of the week, but it furnished a brilliant opportunity to his understudy, Stephen Wright, who profited by it to the utmost, giving a finished and admirable performance of Basil Jennico that was warmly praised both by the critics and the public. Kellar, at reduced prices, opened to a good-sized audience to-night. He has a number of new and clever tricks. Next week, A Runaway Girl returns.

The first theatre to put up its shutters for the Summer will be Robinson's, where the

Rosenthal company has entered on its last week. The closing bill is Carmen, with Lorraine Dreux in the title part.

The Pike company yesterday revived one of its earlier successes, giving an excellent performance of The Lost Paradise.

Down Mobile was brought to the Lyceum for this week by a strong company headed by Grace Conrad.

McFadden's Row of Flats is at Heuck's for its annual engagement. It has been strengthened by a number of new specialties.

Two of our courts have been wrestling with theatrical cases of importance during the past week. The first was an application in the United States courts to restrain the German Theatre Company from giving a proposed performance of Lodge Brothers, the original of Are You a Mason. Judge Thompson at first denied the application but subsequently granted a rehearing. The second case was a suit for damages brought against Manager Anderson, of the Walnut, by Gus Hill because one of his contracts was canceled to make time for Primrose and Dockstader in the fall of 1898. It is greatly to be regretted that after a two weeks' trial the jury disagreed, since a verdict either way would have made it possible to carry the case to the Supreme Court and thus settle the law of this State as to the rights of managers to cancel time. The case involved a number of points as to contracts that the courts have not yet passed on.

H. A. SUTTON.

DEATH OF W. R. GRIFFITHS.

William R. Griffiths, who this season was a member of Richard Mansfield's company, died at the Garfield Hospital in Washington, D. C., on March 26, of pneumonia. His illness was very short and was not deemed serious even by his closest friends until a few hours before his death. While traveling he contracted a severe cold, but continued to play regularly until the night of the 21st. The following morning he became so much worse that he was taken to the hospital in which, four days later, he died.

Although Mr. Griffiths was very well known in the profession and to theatregoers in all quarters of the country, he spoke so rarely of himself and of his private life that but few persons are familiar with the story of the man apart from the actor. He was born in Brooklyn, N. Y., about sixty years ago, and in his youth removed with his parents to Baltimore. There he entered upon his dramatic career shortly before the beginning of the Civil War. He played only a short while in Baltimore, and from there started on the rounds usually followed by players in the old stock company era. For a number of years he was a member of the old Forepaugh company in Philadelphia.

When the stock company period came to an end Mr. Griffiths, like the rest of the players of the time, took to the road, and through the rest of his life he was almost constantly a traveler. For time he starred in farces, such as My Awful Dad and Champagne and Oysters. He was for three seasons a member of Lizzie Evans' company, and later acted in support of Patti Rosa for several years. While playing with Patti Rosa at the Grand Opera House, Chicago, in Dolly Varden, in the season of 1892-93, Mr. Griffiths came to the notice of Richard Mansfield, who was then also playing an engagement in Chicago. Mr. Mansfield was delighted with the comedian's performance and engaged him immediately. Thus began an association that lasted, with a few interruptions, up to the time of Mr. Griffiths' death. Among the many roles that the dead actor played in support of Mr. Mansfield are Montfleury in Cyrano, Mikola in Rodian the Student, William Dudgeon in The Devil's Disciple, Professor Sebastian in The First Violin, and Pistol in Henry V.

During one of his periods of absence from Mr. Mansfield's company, Mr. Griffiths was a member of Augustin Daly's dramatic organization. At Daly's he played Dogberry in Much Ado About Nothing, Stephano in The Tempest, and other Shakespearean roles, in all of which he was notably successful. He played during his long stage career in nearly every theatre in New York, from the Bowery to Harlem. In 1880 he played Sandy Liston, in Christie Johnstone, at the Windsor Theatre, supporting Mr. Chanfrau. The next year he appeared with Frank S. Chanfrau in Kit, the Arkansaw Traveler. In 1882 he was the James Downey in Chispa at the Fourteenth Street Theatre, and two years afterward, at the same playhouse, he originated the role of Dr. Valnois in Outcast.

Mr. Griffiths was twice married. By his first wife he had a son who is now engaged in business in this city. His second wife, who was never a member of the profession, also survives him. He leaves also a brother, Marvin Griffiths, who was once an actor, but is now a priest of the Roman Catholic Church.

The funeral services were held at the Church of the Transfiguration at noon on March 29. The pall bearers were Joseph Whiting, John Malone, Thomas Graham, A. G. Andrews, Prince Lloyd, and F. C. Butler. Among the others present were Mrs. W. H. Griffiths, Father Griffiths, Louis Aldrich, John Mathews, A. M. Palmer, Sheridan Block, Joseph M. Dillon, James L. Carhart, and Alfred Becks. There were a number of floral tributes, including a large piece from the members of the Richard Mansfield company. Interment was at Greenwood.

ELECTION EXCITEMENT AT P. W. L.

The annual election of officers of the Professional Woman's League will be held on May 13, and although the nominations have not yet been made, excitement is already running high. This year all the officers, from the president down, are to be voted for. Mrs. A. M. Palmer, who has been the president since the League was organized, is understood not to desire a re-election. Amelia Bingham was talked of by some of the Leaguers as a candidate, but last week she sent a letter of resignation to Mrs. Palmer, being indignant at a report that if elected she would float the $20,000 bonds for the League's new club house. It is reported that efforts are being made to have Miss Bingham reconsider her resignation. Another faction in the League advocates Mrs. Edwin Arden for president, and it is likely that she will be one of the two nominees. In any event a warm campaign seems certain. The League held its April Literary Meeting yesterday, with Mrs. Belle Gray Taylor in charge.

THE JANAUSCHEK BENEFIT.

The sale of seats for the benefit to be given to Madame Janauschek by the women of the American stage, at Wallack's Theatre, on the afternoon of April 12, began with a rush at Wallack's yesterday, and by noon the takings amounted to $1,500. There is every indication that the benefit will be a huge success. The programme, given in THE MIRROR last week, will be a long and interesting one. Two of the numbers will be The Queen's Messenger, a new one-act play, presented by Blanche Bates and Campbell Gollan, and Richelieu's Stratagem, acted by J. E. Dodson, Annie Irish and Robert Edeson. Viola Allen will make her last appearance in this city as Glory Quayle in The Christian, being seen in the third act of that play, supported by E. J. Morgan and many members of the original company.

EDDIE FOY'S TOUR.

Eddie Foy, in his musical farce by George H. Hobert and A. B. Sloan, will open his season late in August under the management of David Henderson. He has been booked in all the large cities of the country over the Stair and Havlin circuit of theatres. The company will number twenty and the production will be complete. Mr. Foy during the early Summer will fill about six weeks in the leading vaudeville theatres.

ACTORS' CHURCH ALLIANCE NEWS.

An idea may be gained of the extraordinarily rapid growth of the Alliance from the fact that within the past month one hundred and thirteen clergymen of the Episcopal denomination alone have been appointed chaplains in as many cities and towns of the United States and Canada. The Secretary is constantly in receipt of letters of inquiry from clergymen not only in the large cities but in small and remote towns to which, it would seem, the news of the movement could hardly, as yet, have penetrated. The Alliance, now so well started, is reaching out by its own power to every village that contains a church and a theatre, and even now the traveling actor rarely finds himself in a town of any size that has not its Alliance chaplain. Among the clergymen of the Episcopal denomination recently appointed are the Very Rev. Buxton B. Smith, of St. George's Cathedral, Kingston, Ont.; the Rev. George C. Rafter, Cheyenne, Wyo.; the Rev. William H. Milton, Roanoke, Va.; the Rev. M. Cabell Martin, El Paso, Tex.; the Rev. Percival H. Whaley, Pensacola, Fla.; the Rev. John W. Hyslop, Ashtabula, O.; the Rev. J. P. D. Lloyd, Seattle, Wash.; the Rev. A. K. Kieffer, Bradford, Pa.; the Rev. H. P. Seymour, Dallas, Tex.; the Rev. Wemyss Smith, Bloomington, Ill., and the Rev. Dr. J. Lewis Parks, of Calvary Church, New York city.

The regular monthly meeting of the Council falls this month on Friday. Being Good Friday the meeting will be postponed to Easter week and members will receive due notice.

The sixth free entertainment provided by volunteer members of the Alliance at the Squirrel Inn was given last Wednesday evening, March 27. It consisted of a lecture on The Passion Play of 1900 and King Ludwig's Country by Mrs. E. Moffett Tyng, and was finely illustrated with the stereopticon. The talk was greatly enjoyed by the crowd of men present. Anne Powell and Mrs. Robin sang several appropriate vocal selections, which were heartily applauded.

BUFFALO BILL'S SHOW HERE AGAIN.

This (Tuesday) evening, Colonel Cody's Wild West Show and Congress of Rough Riders will again hold forth at the Madison Square Garden. The large aggregation has been for some time in daily rehearsal at Ambrose Park, and a performance surpassing those of previous years is assured.

The features which have been popular in former seasons are all retained, and in addition there are to be a detachment of Boer soldiers who have seen actual service in South Africa. They should attract much interest, the conflict in that far-off land having aroused such intense concern everywhere. Colonel Cody has also secured some men who have served under Colonel Baden Powell, as well as other troops which have been engaged in opposing the Boer forces. It is trusted that under the American flag these soldiers will forget their countries' differences and merely vie with each other in giving exhibitions of horsemanship.

A crew of the United States life saving corps will give the first marine exhibit the show has ever had. The spectacular feature is to be a reproduction of the battle of Tien Tsin, and it is said 500 men will participate in the event, which it will be aimed to have historically accurate. These features, together with the dare-devil riding of Cossacks, cowboys, Arabs, Mexicans, and German and United States troops, shooting exhibitions by Johnnie Baker, Annie Oakley, and Colonel Cody, and the mimic warfare between Indians and settlers, should indeed furnish a highly exciting and instructive evening for any one.

AMHERST DRAMATIC ENTERTAINMENT.

The Amherst College Dramatic Society gave its first performance in this city last Saturday evening at the Carnegie Lyceum, presenting Pinero's farcical comedy, Dandy Dick. The audience, although small, was inclined to be friendly, and the players received a hearty welcome to New York. The organization is composed of the senior class of Amherst College, and is on a month's tour; so that while the company is amateur, the play, having had several renderings, ran more smoothly than is usually the case with such entertainments. All the characters were interpreted by men, as the society is wholly masculine.

The best portrayal was that by G. J. Hurty as Georgiana Tidman. He made a decided hit. M. L. Farrell as the Rev. Augustin Jedd was also good and maintained the difficult dialect of the part with accuracy and humor. Of the others, J. F. Phillips, C. E. Robertson, and Stuart Walker were commendable, but the other roles were played in a very amateurish manner and brought the merit of the performance down considerably.

The scenery and costumes were adequate, and the make-up of those impersonating the female characters was ludicrous in itself. The coaches of the society are Robert W. Hurley and Frank Oakes Rose, to whom much of the success achieved was undoubtedly due.

THE McKEE DRAMATIC LIBRARY.

John Anderson, Jr., of 34 West Thirtieth Street, New York, has just issued the catalogue of the third portion of the famous McKee library, consisting of English plays of the sixteenth, seventeenth, and eighteenth centuries. Some items of great rarity, not enumerated in the list presented to the readers of THE MIRROR last Summer, will be found in it. It contains, without doubt, the finest collection of plays ever offered at public sale in this country, both in original and collected editions of the great dramatists. Extraordinary care has been exercised in minutely describing the "condition" of the various volumes. There are many *fac-similes* of title pages of the most important plays presented, and numerous notes of great interest to the collector. It is a fine specimen of the typographical art, and I do not hesitate to say that I consider it one of the best auction catalogues I have ever seen. It will, I am sure, be highly prized by collectors of this class of literature. The sale will take place on the evenings of April 29 and 30, at the auction room of Mr. Anderson, commencing at 7.30 each evening, and will no doubt attract many buyers.

ALFRED BECKS.

A PIRACY PREVENTED.

Emanuel Lederer went to Cincinnati last week, accompanied by his counsel, Louis Steckler, for the purpose of preventing a performance in German of the farce, Are You a Mason. The play had previously been acted with the permission of Mr. Lederer, who is the author's agent in this country, but the performance in question was announced in spite of his written protest and without contract or license. A dispatch received by THE MIRROR on Sunday announced that Judge Thompson, of the United States Court, has granted an injunction prohibiting the production. Mr. Lederer said subsequently: "The successful issue of the proceedings is due to the untiring efforts and energies of Mr. Steckler. In his decision the judge severely rated pirates and piratical play-dealers."

THE PABST SHOOTING.

The hearing in the case of Robert H. Moulton, the Columbia University student, who shot A. H. Dingwall and John D. Lellingwell in the Pabst Rathskeller on the night of March 21, was postponed yesterday, in the West Side Court, until next Monday. Mr. Dingwall is still at Roosevelt Hospital, but he has been improving steadily, and is expected to be at his office in the Broadway Theatre in a few days. Moulton continues under treatment for the effects of alcoholism at Bellevue Hospital. The furniture in an apartment occupied by Moulton at 27 West Twenty-sixth Street was seized by the City Marshal in an attachment obtained by the Borough Mortgage Company.

THE STOCK COMPANIES.

The Alcazar Theatre Stock comany, San Francisco, presented The Proper Caper week March 18. George P. Webster gave a capital performance. As Robert De Laugeville, Edwin T. Emery was quite in his element. Frank Bacon was funny as Professor Ziegenleiber and Howard Scott made a good Achille. Joseph Kilgour played Paul Tiver in his usual excellent manner. Frank Clayton, Charles A. Smiley and Harry Bradley were also seen to advantage. Lita Converse, as Ninette, was delightful. Agnes Rankin, Kitty Belmore, Ruby Mitchell, Howard Hickman, Georgie Woodthorpe, and Ida Banning also deserve mention. Too Much Johnson followed.

At the Central Theatre, the stock company offered The Colleen Bawn March 18-23, with James M. Ward as Myles. In the cast were also Frank Curtis, Myron Leffingwell, Charles Arthur, Fay Courtney, Stanley Ross, Ernest Howell, and Lorena Atwood. Uncle Tom's Cabin followed.

Robert Downing has been engaged for a short season at the Central Theatre.

A benefit to Thomas H. Andrews, long the master mechanic of the Grand Opera House, will be given at that theatre April 2. The Stock company will present The Three Hats and vaudeville numbers will also be given.

The Columbus Stock company, headed by William Bonelli and Rose Stahl, opened the season at the Grand Opera House, Columbus, Ohio, on March 25, in Christopher, Jr., to a large house. Mr. Bonelli and Miss Stahl took six curtain calls after the second act, and the entire company was called at the hush of the third act. Many flowers were received, and at the end Mr. Bonelli thanked the audience for the warm reception. Camille is this week's bill, with Madame Sans Gene underlined.

Michael Strogoff was the bill of the Boyle Stock company, Nashville, Tenn., last week. In the title-role J. Gordon Edwards was heroic and forceful. J. H. Hollingshead did well as Ogaroff. William Stewart and Frank Melville supplied the comedy as the two correspondents. Morris McHugh was dignified as the Emir and James K. Applebee played the Governor and the High Priest commendably. William G. Beckwith made the Tartar Chief prominent by an artistic make-up and a careful delineation. Thomas Stoppett, Yateman Alley and Dan. Manning appeared to advantage in minor roles. Emma Butler as Marfa Strogoff and Anna Hollinger as Sangaree gave two of the best performances of the production. Ethel Barrington was sympathetic and natural as Nadia, and the small female roles were well played. Pink Dominoes is the current bill.

Lucile Allen Walker has finished her engagement with the Baker Stock company, Brooklyn, where she has played her former roles in the Broadhurst comedies.

Joseph Le Brandt's military comedy drama, The Red Cross Nurse, was produced by the Darcy and Speck Stock company last week at the Standard Theatre, Philadelphia, and scored one of the hits of the season.

Fannie Ferris and Carolyn McLean left last Saturday to join the Lynn Theatre Stock at Lynn, Mass.

The stock company that will be presented by H. R. Jacobs at Harmanus Lyceum, Albany, N. Y., this Summer will be known as the Mortimer-Snow Stock company. Mr. Jacobs was in town last week in consultation with Mr. Snow regarding the company. Will M. Chapman has been engaged as stage-manager.

Belasco and Thall, managers of the Central Theatre, San Francisco, and Edwin Thanhouser, of the Thanhouser Stock, Milwaukee, have arranged with Arthur C. Aiston for the production of Tennessee's Pardner by their stock companies before the termination of the season.

Una Abell-Brinker will be leading woman of the Columbia Theatre Stock company, Newark, next season. She will spend the Summer in the West. Mrs. Brinker's recent benefit at the Columbia netted her $1,500.

Leslie Morosco has engaged Florence Stone and Jack Webster to play leading roles in the Grand Opera House Stock company, San Francisco. They will start for that city April 4.

Jane Kennark, leading woman for the past ten weeks of the Greenwall Stock company, at the American Theatre, has resigned that position, and after a short rest will play a special engagement as leading woman of the Woodward Stock company, Kansas City, which position she formerly held. Her place here will be taken by Lotta Linthicum, but Miss Kennark may return to the American next season.

On April 22 Edward McWade's war play, Winchester, that was first produced last season at Louisville, Ky., will be presented at the American with Margaret May in the leading female role, supported by the stock company. Lotta Linthicum has been engaged to succeed Miss Kennark as the regular leading woman of the company, and will make her first appearance in that capacity on April 29.

The new stock company at the Lyceum Theatre, Baltimore, under the management of John Albaugh, Jr., will open its season late in April. Colonel T. Alston Brown, who is organizing the company, has already engaged the following players: John Flood, Lavinia Shannon, Guy Bates Post, Charles B. Willes, Giles Shine, and Beth Franklin.

Asa Lee-Willard, of the Girard Avenue Theatre Stock company, Philadelphia, was in New York yesterday.

Frederic Sumner scored a hit last week in the Woodward Stock company's production of The Little Minister, at the Auditorium, Kansas City. Mr. Sumner played the title-role and staged the play.

TWO BIG STOCK STARS.

Robert Grau, who has originated so many ideas, has now brought forth a new one and has decided to book in stock companies some of the principal legitimate players that he has already made famous in vaudeville. As he means to put these people in various stock companies for brief engagements, during which they will be supported by the resident stock organizations, it is a practical return to the system of touring stars that characterized the so-called "palmy days." Mr. Grau's first capture of this sort will be Elita Proctor Otis, whom he has booked to appear with the Henry V. Donnelly Stock company, at the Murray Hill Theatre, this city, April 15-20, as Nancy Sykes in Oliver Twist. A week later he has contracted for Rose Coghlan's performance in The Sporting Duchess, with the Columbia Theatre Stock company, in Newark, N. J.

SAID TO THE MIRROR.

C. H. MARTIN: "I wish to deny the published report that Harry Corson Clarke secured judgment against myself and my wife in Chicago for breach of contract. As we had no papers served on us while we were in Chicago, I do not see how any judgment could have been secured against us."

MANDEVILLE'S HEART FAILS.

While playing in The Rounders at Ann Arbor, Mich., on March 30, Will C. Mandeville was stricken with heart failure. The curtain was rung down and the audience dismissed. Mr. Mandeville's condition is said to be serious.

GOSSIP OF THE TOWN.

Edmund Breese, pictured above in the character of Morris Longman (disguised as the Count Escanlin) in The Great Ruby, has met with pronounced success since joining the Castle Square Stock company, of Boston. The press, public and management praise his work.

Owing to the illness of Angela Russell, Florence Fair played the lead in The Village Postmaster successfully on a few hours' notice last week, and will continue in the part until Miss Russell's recovery.

Mrs. Harry Leigh (Mary Van Trump) is recovering from a severe attack of the grip.

Lawrence Evart has been transferred by Shipman Bros. from A Captain of France to Walker Whiteside's company, playing the heavy in Heart and Sword.

Dr. W. H. Browne, manager of the Russell Theatre, Ottawa, Ont., spent several days in the city recently. Having managed the Russell successfully for several years, Dr. Browne will sever his connection with that theatre at the end of this season.

Mrs. Charles A. Loder will this week join her husband, who is with The Evil Eye, and accompany him on the company's Coast tour.

A divorce was granted to Alice G. Davenport from Harry G. E. Davenport in this city last week.

J. Sherrie Mathews and Norma Whalley were married in this city March 29.

William Morris, who heads one of E. E. Rice's When We Were Twenty-one companies, was presented by his fellow players with a handsome cane and match box at Concord, N. H., March 19.

Leah Lessi, of Agnes Burrough's East Lynne, announced last week that by the death of an uncle she had inherited New York real estate and personal property to the value of $1,500,000. Miss Lessi left the company at Indianapolis and returned to the city to claim the fortune.

John Germon, the well-known old player who recently has been the assistant stage-manager at the American Theatre, is lying in Roosevelt Hospital in a critical condition from the effects of an accident that befel him several weeks ago on the stage, during a performance of Held By the Enemy.

The Actors' Society will hold an informal reception on May 1 in the new clubhouse at No. 114 West Fortieth Street.

Julius P. Witmark underwent a successful operation at a New York hospital on March 19 and is able to be about again.

Merri Osborne was out of the cast of My Lady at the Victoria for several performances last week. Lottie Medley replaced her.

While in Taunton last week Izetta Jewel, of the Rowe-King company, was the guest of G. G. Crane, of that city.

Lord Francis Hope arrived here from England last Wednesday.

M. A. Leuscher's Beaux and Belles sextette, that has been a vaudeville hit, will appear in Miss Priest in Philadelphia this week on a special engagement.

Vogel and Deming's Minstrels will rest Holy Week at Altoona, Pa., reopening in that city April 8.

In the Palace of the King reached its one hundredth performance at the Theatre Republic last week, Monday night, this being the first "century" record at that theatre. The run of Mrs. Dane's Defense at the Empire has been coincident with that of Miss Allen's play, yet, with the usual carelessness in statement, Mrs. Dane's Defense was advertised to be acted "for the one hundredth and final night" on Saturday last, when, as a matter of fact, that play saw its seventy-eighth "night" and its one hundredth and seventh performance on the Empire stage.

Walter Hale, the Captain Hodgman of Arizona, had an attack of heart failure while witnessing the matinee at Weber and Fields' last Tuesday. A physician was called and Mr. Hale soon revived. He is said to have been suffering from heart trouble, caused by indigestion. His role in Arizona at the Harlem Opera House was taken by an understudy Tuesday evening.

Meta Brittain, who has been at her mother's home in Connecticut, returned to the city yesterday.

The suit brought by M. B. Leavitt, the San Francisco manager, against Cole and Johnson for $1,000 damages for alleged breach of contract, has been postponed until to-day, Tuesday.

John J. Farrell availed himself of a week's vacation from his duties at Forepaugh's Theatre, Philadelphia, to spend a couple of days in New York last week.

Miss Oldcastle has joined Benedict's Quo Vadis company managed by E. J. Stetson, and will play Poppea.

A benefit to the Fraternal Order of Eagles was given at the Casino Sunday evening.

Eva Tanguay is out of the cast of My Lady, at the Victoria, Isabella Dairmond succeeding her last night.

A Town Worm has been engaged by the Chicago American to conduct a special daily column in the evening edition and to do general staff work. Mr. Worm, who is a versatile and accomplished writer and who has had a thorough journalistic training, has been for several seasons connected with James O'Neill's tours.

Agnes Rose Lane, who recently made a distinct hit in one of the principal [illegible] Melbourne, is looking for a strong [illegible] for next season, her intention [illegible] herself with a first class [illegible] production in every way [illegible]

The suit brought [illegible] against Oliver [illegible] ages for alleged [illegible] the City Court [illegible] dict for [illegible]

DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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EDITOR AND SOLE PROPRIETOR.

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SPECULATIVE EXPEDIENTS.

MANY experiments have been tried during the few years that the Theatrical Trust had held sway the chief purpose of which was the separation of the "provincial" public from its money. During the period here meant quite a number of persons sharp in small business ways have abandoned "notions" and kindred lines for the theatrical field, drawn thereto by the force of example. The bigger men—who themselves were really not above "notions" and kindred mercantile lines, however—had operated in ways that led the smaller fry of the same stripe to believe that the theatre is a gold mine, and the rush to work "claims" that have no foundation save in impudence and assurance has been something curious to behold. Bankruptcy proceedings and discredit have been the sequels of many of the operations of this class of ignorant and unprincipled pretenders, and in due time, no doubt, "notions" and kindred fields will see their faces again and suffer newly from their characteristic methods. There was no basis of business integrity in these pushing recruits, whose imaginations had been fired by tales of quick returns and large profits without investment of other capital than that in which they all are opulent—effrontery. They were ready to make money by any means in the employment of which insolvency and ill fame were the only possible misfortunes. Such a class is as impervious to these simple punishments as are ducks to a Spring shower.

While the men emulated by these interlopers have been unsuccessful in certain of their pet schemes to delude the public, it was not and is not to be expected that the less skillful and practically inexperienced imitators would succeed in their own crude or vulgar plans. There have been dozens of failures of enterprises projected by the cheaper class of managers of this stripe during the past five years, and it may be said that not one of them deserved to succeed. The theatre is a great place for money-making in certain circumstances; but because it is a public institution and essentially luxurious in character it is in its possibilities a very quagmire to those that seek through it to swindle in any way. This has been learned not only by the small fry of ignorant persons that have adopted it as a prospective bonanza, but it also has been made quite plain to the other persons that have assumed that it was their particular and personal property and properly subject to their most characteristic purposes.

Of all the exploded schemes founded in cupidity and pursued with cunning misrepresentation one stands out as a warning to all persons of these classes that there are limits beyond which they cannot go in search of money. That is the exploded scheme of the "number two" company. A few years ago the largest of the commercial operators that have done so much to vulgarize and demoralize the American theatre devised this scheme to "work" the public outside of the larger cities. It was so brilliant a success, it was thought, that it alone might enrich its originator and all others that should imitate it. And it had imitators in multitude. THE MIRROR started a crusade against this scheme, among other things, and it was soon absolutely discredited. It is still existent, to some extent, but it is moribund, and there is no further hope of profit in it.

It is significant that the very manager and managers whose hopes of unlimited success and boundless wealth were based on the "number two" company now decry it theiredly. One of them, taking for his text the present "needs" of management, the other day, in a newspaper that through thick and thin supports and exploits everything that bears the brand of syndicated theatricals, said:

One thing that has brought about the necessity of having a star at the head of a company is the too great reliance that managers have sometimes put on the strength of a play and its success in New York. After a play has proved that it possessed the qualities necessary for success, and has passed through a certain number of performances in New York, it is usually sent on the road. The manager may place all his confidence in the play itself, and put it before the out-of-town public with actors of a very different grade from those that helped its success in New York. Audiences out of town are about as fly, as the expression goes, as those in New York, and they are not likely to stand anything that won't be accepted here. After a while they discover that the sort of companies sent to them are by no means the same that acted the play in New York. So the public stay away.

This was from an elaborate explanation of the necessity for, or an apology for, the latest scheme of pinchbeck management—namely, the exploitation as "stars" of young men and women that have no warrant to star. And the public may be relied upon also to rebuke this expedient of the commercial theatre.

ASPIRING IGNORANCE.

THE modest beginning of some actors that have become famous might suggest that every youth that has an ambition for the stage should be encouraged in that ambition; but this course unquestionably would have unhappy results. There are many cases in which discouragement of stage ambition is a kindness to the ambitious, if good advice is heeded, and the future generation of theatregoers are saved the infliction of mediocrity or worse.

The stories of many Americans that achieved greatness in various fields tell of beginnings in indigence and ignorance; and the theatre has had men that have labored in poverty and against great odds to educate themselves for careers that have been among the proudest of the theatre. From the time that he was little better than a menial in a circus, and when he performed with his thews and sinews, it is certain that FORREST delved in books and sought knowledge and inspiration from men who knew, as he did to the very end of his career; for he was a man that detested ignorance, even his own ignorance, and sought information with humility and diligence. And there have been others that labored indefatigably, knowing their crudeness and their needs, to marvelous results. These were men upon whom advice to abandon their ambitions would have had no effect, for their purposes were earnest and they fully realized that they would have much to do in order to succeed.

There is another class, however, from whom THE MIRROR daily receives letters, that should be discouraged from entering upon a field that already has too many of poor performance and poorer promise. They aspire, but they are absolutely ignorant of their most essential needs. Ambition is legitimate to the uninformed if its purpose includes self-improvement. But the aspirations of the ignorant who have no idea that their lack of even primary knowledge is a thing to hinder them should be checked summarily, if such a thing is possible.

Many letters come to THE MIRROR from young men and women—but, strangely, most of them are from young men—that show a want of elementary education. As a rule, these young persons declare themselves to be competent actors, and they mourn a lack of opportunity that they imagine this journal can assist them to. Wofully ignorant of everything in which an actor should be accomplished, these young persons almost invariably show in their wretchedly written appeals an egotism that would not be pardoned in a great player. They are hopeless, as far as the stage is concerned, from every point of view.

And yet it is not to be wondered at that such young persons have no conception of the player's art or of what is necessary to acquire that art, when persons in different circumstances persons of all-round intelligence that have failed in business, or in matrimony, or otherwise—imagine that it is easy to step to the stage from bankruptcy, or from the divorce court, or from "society," their continuance in the frivolities of which is rendered impossible by want of money, and that they may win both fame and wealth in the theatre with little or no preliminary training. The stage of to-day is cursed with many such talentless interlopers, who are exploited because of "position" or notoriety by commercial managers, although sooner or later they drop out of public view.

LETTERS TO THE EDITOR.

Memories of Uncle Tom's Cabin.

NEWARK, N. J., March 25.

To the Editor of The Dramatic Mirror:

SIR.—Long familiarity with Uncle Tom's Cabin, both as an actor and as a spectator, may qualify me to express an opinion on some of the players that have taken prominent parts in the famous old drama. I was a member of J. B. Rice's company, Chicago, when a version of Uncle Tom by Mrs. Anna Marble was produced, about the same time that Aiken's play was rendered at Troy, N. Y. It has been a disputed point which was the first representation. My next experience as an "Uncle Tommer" was as Gumption Cute, during the long run at the National Theatre, New York. As an eyewitness my judgment, added to the opinions of many critics, would pronounce the following the best exponents of the roles named:

Uncle Tom: Edwin Harris, who had previously been a Shakespearean actor with marked success. Possessed of a powerful and melodious voice, he gave great earnestness and feeling to the part, besides rendering some popular negro melodies in a fine baritone voice.

Deacon Perry: George L. Fox, who, although best known to fame as a pantomimist, was a great character actor and presented this part with an artistic humor I never saw equaled.

Topsy: Lotta Crabtree, one of the most artistic and charming actresses that ever adorned the American stage.

St. Clair: J. B. Howe, who came here from England and made his first appearance at the National Theatre on the retirement of George C. Howard. He gave the character a dash and finish and rendered sweetly and with feeling St. Clair's song in memory of his daughter (nowadays omitted from the representation).

George Harris: J. J. Prior, a leading man and a splendid actor and elocutionist.

Simon Legree: Theodore Roberts, now appearing in the role at the Academy of Music. He is the best Legree by far that I have met with. His work has none of the conventional style. He endows the part with an individuality both in acting and make-up, and throws new lights and shades upon it.

Lawyer Marks: Andrew Waldron, an excellent comedian and vocalist, whom I saw in California.

Eliza: Mrs. J. J. Prior, one of the best leading women of former years, and also a Shakespearean actress of repute.

Aunt Ophelia: Mrs. Amy Stone, who ranks high as a character actress at the present day.

Marie St. Clair: Alice Evans. This part is considered of minor importance; but Miss Evans would make a decided hit if placed in a more prominent role of this sort.

Cassie: Emily Rigl. I have seen the part played very creditably often, but never witnessed so dramatic and artistic a portrayal as Miss Rigl's.

Little Eva: Little Irma Day, a child of four years and a half, who appeared lately at Newark, N. J., and with her childish artlessness and sweet singing surprised every one.

Phineas Fletcher: William Mestayer. This role is scarcely understood nowadays, as Kentuckian dialect parts have become nearly extinct. But Mestayer had witnessed many prominent actors who made a specialty of them, and being a good all around actor himself he imparted this characterization to Mrs. Stowe's creation.

HENRY F. STONE.

"The Art of Acting."

NEW YORK, March 28, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Allow me to take exception to the statements made by both Mr. Ayres and Mr. Russell anent the subject: "The Art of Acting." The former gentleman lays most stress on "elocution" as the necessary requisite to real art, the latter on "personal magnetism."

While both these attributes may be said to play an important part in the actor's art, neither is the essential element that makes a man or woman a dramatic artist.

Any person calling on Mr. Ayres will be told that he can in time become a proficient elocutionist. I tell Mr. Russell that there is not a human being on earth without personal magnetism. The place where *personal* magnetism is least wanted is on the stage.

The true art of acting is the power of using the soul. Any one who can force his soul to suffer the pain, the remorse, the hatred, in short, all the feelings of a character depicted by a writer's imagination, is a consummate actor.

I should, therefore, sum up the whole by saying that real acting is the power of reducing one's mental self to a state of sub-consciousness, allowing the resultant mental blank to be filled in with the hypnotic influences of the character to be portrayed.

Let me prove the above by a little example. The other night Valerie Bergere was vociferously applauded for her work in the death scene in Madame Butterfly. While she was preparing to stand up and acknowledge her thanks, I saw a wild stare in her eye, a twitching of the body, which meant to me the transformation from Madame Butterfly to Valerie Bergere.

Here's a well-known critic's comparison of Bernhardt and Adams' L'Aiglon: "Compare an electric light to the sun. A puny brooklet swallowed up in a flood. Bernhardt's L'Aiglon is genius; Maude Adams' is work." . . . "At one time it is Maude Adams talking, and again it is L'Aiglon."

No one will deny Maude Adams' magnetism, still, according to the above criticism, she was not a true L'Aiglon. Why? She allowed her soul to master the influences of L'Aiglon's character at times only, and not throughout the performance. Respectfully yours,

GILES NORRIS.

Unauthorized.

NEW YORK, March 30, 1901.

To the Editor of The Dramatic Mirror:

SIR.—We find a notice of a production called The Secret Enemy published in the Hartford, Conn., *Globe* of March 24, from which we take this paragraph:

Produced under the direction of Liebler and Company; no expense has been spared to make it one of the most complete travelling organizations of its kind on the road.

This is only one of several similar misstatements to which our attention has been recently called. We have only to say that whatever virtues or faults The Secret Enemy may possess we are not accountable for, as Liebler and Company have not now, and never had, anything to do with, or any interest in, either production or organization. Will you kindly say so for the benefit of the public, as well as ourselves, and especially oblige?

Yours very sincerely,

LIEBLER AND COMPANY.

NOTES OF NEW THEATRES.

Two new theatres are planned for the South Side, Milwaukee. The Schlitz Brewing Company intend to build one at a cost of $100,000. Zeno M. Host is the projector of the other.

There is a movement on foot in Waxahachie, Tex., for a new modern theatre.

Price's new floating theatre was completed at Tell City, Ind., last week.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession, care of* THE MIRROR, *will be forwarded.*]

J. M., Newark, N. J.: Louise Gunning has a soprano voice.

E. R. W., New York: Letters to players in care of THE MIRROR will, if possible, be forwarded to the persons addressed.

CHARLES C. NEAL, Danville, Va.: Anna Held did not appear in Washington, D. C., in February, 1900.

F. R. W., Providence, R. I.: The route of Gentry's Dog and Pony Show is published in the "Dates Ahead" columns of THE MIRROR.

R. C., New York: Rose Stuart is a member of the Henry V. Donnelly Stock company, at the Murray Hill Theatre.

G. W. D., Montreal: 1. The Messenger Boy has not been produced in America. 2. The American rights to The Messenger Boy have been secured. 3. George Edwardes is an Englishman.

G. Z. McC., New York city: Puddn'head Wilson is not being played this season. Alice Kauser, 1432 Broadway, New York city, is the agent for the play.

J. E. C., Gloucester, Mass.: 1. 'Way Down East was first produced at Newport, R. I., Sept. 3, 1897. 2. Jim the Penman was acted for the first time in this country, at McVicker's Theatre, Chicago, July 2, 1866.

A. F. G., Montreal: Sarah Bernhardt and Mme. Coquelin will appear in L'Aiglon at the Metropolitan Opera House, New York City, week of April 8. This is the period for which they were originally booked in Montreal. From New York they go to Boston, closing their season in that city.

H. F., Philadelphia: The expense of putting out a burlesque company, just as that of promoting any other kind of company, depends entirely upon the calibre and quality of the enterprise.

L. O., Columbus, O.: Authors of published books should be addressed in care of their publishers. Permission to dramatize any copyrighted book or story should be obtained from either author or publisher.

H. F. W., Cincinnati, O.: 1. Back numbers of THE MIRROR may be obtained at this office. 2. Information about production of new vaudeville sketches may be had by addressing the Association of Vaudeville Managers, St. James Building, New York.

A NEWSPAPER MAN, Kansas City: Good comedies or good plays of any class are always in demand, but the difficulty seems to be to determine what plays are good and what are not good from the managerial viewpoint by the reading and before production. After production, of course, the public very quickly determines the fate of a play. Managers that have spent years in the business do not seem to be expert in the selection of new plays, as many failures prove. You ask "What are the chances for a young playwright to gain distinction with his plays?" That depends on the character of the young playwright's work. If it is good work, and he is fortunate enough to get it produced, his chances both for distinction and pecuniary gain are good. There are play agents in New York that make it a business to market new plays. Consult the advertisements in THE MIRROR.

T. R. N., Toronto: The Theatre and the Curtain were the first two playhouses erected in London. The Theatre dates from 1576, when James Burbage, a joiner—father of Richard Burbage, the tragedian—built in what is now Holywell Lane, Shoreditch, a small wooden structure, costing $3,000. That there might be no doubt of its purpose Burbage named it "The Theatre." It was modeled after the ancient inn-yards, where theatrical performances had previously been given. At the rear of the inn would be two or three balconies, entrance to which was had through the rooms of the inn. Here the audience sat, while the actors, usually in the service of some nobleman, gave their performance in the yard below. This arrangement, that Burbage adopted for his theatre, has been followed ever since. Scarcely had "The Theatre" been erected when another playhouse was opened in the immediate vicinity. It was called the Curtain, and for a number of years these two playhouses were strong rivals. The entertainments were about the same at each house, and consisted of short tragedies and comedies, interspersed with singing, dancing and sometimes athletic sports. The plays, or most of them, were hardly entitled to that name, being of the utmost crudeness. This, of course, was before the birth of the Elizabethan drama. It was ten years after the opening of the Theatre and the Curtain that Marlowe produced his first play. The only earlier dramatic works of any pretensions are Ralph Roister Doister (1550) and Gammer Gurton's Needle (1566), comedies, and Gorduduc (1561), a tragedy. The Theatre existed until 1597, when Burbage and his partner, Braynes, were notified to move, as the land was wanted for other purposes. By the terms of their lease of the ground they had the right to move the building at the end of their tenancy, but the landlord refused to permit this removal. The actors thereupon made an assault upon the premises, and despite armed resistance on the part of the landlord and his minions they succeeded in tearing down the building and carrying it away in pieces. The materials were taken to Bankside, Southwark, where they were later used in the erection of the Globe Theatre. The Curtain lasted until about 1623.

THE PLAYERS' CHRONOLOGY.

March.

31. Death of Pauline Cushman, 1856, from the effects of burns received at Niblo's Garden, New York city, during a performance.
Harry A. Perry's debut at the Walnut Street Theatre, Philadelphia, as Malcolm in Macbeth, 1849.
Frank Mayo's New York debut as Ferdinand in The Tempest, at the Grand Opera House, 1869.

April.

1. Birth of E. A. Sothern (Douglas Stewart) at Liverpool, 1830.
James H. Hackett's New York debut at the Park Theatre as Justice Woodcock in Love in a Village, 1826.
Diplomacy produced at Wallack's Theatre, New York city, 1878.
Debut of Olivia Rand at Maguire's, San Francisco, as Susette in The Rustic Prima Donna, 1867.
Alabama produced at the Madison Square Theatre, New York city, 1891.
Rezin Davis Shepherd (R. D. McLean) and Elizabeth Lee Kirkland (Odette Tyler) married, 1897.
2. Death in London of Rose Leclercq, 1899.
Death of Joan Pollard Moreton in Philadelphia, 1798.
Birth at Warrington, England, of Mrs. C. E. Whitlock (E. Kemble), 1761.
3. Birth of Ralph Sherwin, 1798.
Death of W. H. Reeves, 1857.
4. Edwin Booth's last appearance in Hamlet, at the Academy of Music, Brooklyn, 1891.
Birth of Lawrence Barrett, at Paterson, N. J., 1838.
Birth of Benjamin A. Baker, at New York city, 1818.
5. Birth of John T. Raymond (John O'Brien), at Buffalo, 1836.
Birth in London of Samuel Cowell, concert singer, 1829.
Death of Thomas Hanlon, at Harrisburg, Pa., insane from a fall sustained during a performance at Niblo's Garden, New York city, 1858.
6. Death at New Orleans of Louisa Reeder, 1859.
A Man and His Wife, by George Fleming (Julia Constance Fletcher), produced at the Empire Theatre, New York city, 1897.

THE USHER.

The legal hitch over the construction of the new Garrick Theatre in Philadelphia has not yet been disposed of. The Bureau of Building Inspection will not grant a permit to erect the theatre until the legality of the plans are passed upon by the city's law department.

The law governing new theatre buildings in Philadelphia makes the following requirements, among others:

Every such building shall have at least one front on the street, which front shall be as wide as the widest part of the auditorium, and in such front there shall be suitable means of entrance and exit for the audience. In addition to the aforesaid entrances and exits on the street there shall be reserved for service in case of an emergency an open court or space on the side not bordering on the street where said building is located on a corner lot, and on both sides of said building where there is but one frontage on the street.

It is stated that only one entrance to the auditorium from Chestnut Street is provided in the plans for the Garrick Theatre and no provision is made in the plans for the necessary open courts. Hence, matters are at a standstill for the time being, although it is probable that the promoters will find a way around the difficulty.

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But a more serious trouble is believed to be likely to follow the opening of the Philadelphia Garrick, which is set down for Oct. 7 next, with Richard Mansfield in Monsieur Beaucaire.

Frank Howe, manager of the Walnut Street Theatre, is to be the manager of the new playhouse. It is a matter of common report that Klaw and Erlanger are interested with Howe in the Walnut, and they will be interested similarly in the Garrick.

The Walnut has had a number of attractions that Nixon and Zimmerman think should have been booked at their theatres. Friction at one time nearly approaching a split in the Theatrical Trust has resulted. When the Garrick enters the field an open rupture is likely to follow.

It is understood that Nixon and Zimmerman are preparing for what seems to be the inevitable break with their Hayman-Frohman-Klaw-Erlanger copartners. They are reported to be looking for theatres in New York, Chicago, and Cincinnati.

The "cohesive power of plunder" has held the discordant elements composing the Trust firmly together hitherto; but if its members fall out and begin to war on one another honest men in the theatrical profession will get their due.

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"The Union Square company of twenty years ago might have furnished stars for a dozen of the modern trust organizations," the Chicago *Times-Herald* said recently—not in its dramatic department, of course, but in its editorial columns. And that statement is literally true.

"In the general competition of these days," continued the article in question, "the rival managers sought financial success through artistic success. To-day the Trust has banished competition, advanced prices and given the public the least possible return for its money."

The Trust is honest in one thing at least: it does not pretend to have any interest in the art side of the theatre—the side of which its members are admittedly and wholly ignorant. But even in its boasted concern for the progress of commercialism it is a shame and a fraud.

The methods that the Trust has introduced into theatricals are methods that would not receive endorsement of honest business men in other walks of life. Equity and high principle are the foundation of commerce, and upon no other foundation does it thrive.

The companies of the Union Square, Daly's, and Wallack's twenty-five years ago contained many excellent dramatic artists. The companies under Trust control represent a steady artistic determination. And yet it is from the ranks of these companies that next season half a dozen more "stars" are to be manufactured "to give the public the least possible return for its money."

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Anna S. Prout, editor of *The Sage Leaf*, of Boston, writes: "The editorial in THE MIRROR on 'Educational Drama' interested me greatly, as I believe the upliftment of the stage must come through enlightened public sentiment. Art is not something extraneous. It must be—it is—an expression of the lives of men. Hence, the need of an educated public taste. If the schools and colleges of the country are at last awakening to this need we may hope for better stage productions, with some certainty of seeing our hope fulfilled."

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The American Dramatists Club bill, making the unauthorized use of a non-copyrighted play or opera a misdemeanor, recently passed the Assembly of Pennsylvania by a vote of 168 to 3.

There is every reason to believe that the measure will be equally successful in the upper house, as no opposition to it has shown itself in that body.

If Pennsylvania adopts the law it will be an important advance in the work of securing uniform State legislation of this character.

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The *Sun* the other day (not, of course, in the despicable dramatic department which is used largely to promote the interests of Trust managers) described a case in which a ticket speculator met his deserts. The fellow jostled a woman in his eagerness to sell his wares, and he was knocked down promptly by her escort.

"The ticket speculators in front of some of the best theatres this season have shown all of the worst traits of the Park Row 'puller-in,'" commented the *Sun*. "Aside from the annoyance which a person experiences at the box-office in being told that all the best seats in the house have been sold out two weeks in advance—to speculators, of course—there is the added annoyance which meets the late arrivals who have tickets of pushing their way through the speculators who fear that they may not dispose of their stock. Theatrical managers say that they cannot prevent speculators from buying their tickets, but they certainly can prevent them from offensive peddling of these tickets on the sidewalk in front of the theatre. Public sentiment would undoubtedly strongly indorse the managers who would abolish ticket speculators at their theatres, and many practical men think that the managers could abolish speculators if they really wanted to do it."

Of course the managers could abolish the speculators. But the "puller-in" is not altogether an incongruous adjunct of many of our theatres, and besides it is frequently the case that he is the agent or the partner of the management.

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Norman Hapgood, dramatic critic of the *Commercial Advertiser*, sailed for England last Saturday on the *Etruria*. Mr. Hapgood will spend the next few months in London, whence he will send articles on interesting dramatic topics to his newspaper and several magazines and literary publications. He will return to his duties here in September.

Another recent transatlantic voyager was Ernest Haskell, whose versatile drawings have made him well known to readers of THE MIRROR. Mr. Haskell is bound for Paris, where he will exhibit several paintings in the forthcoming Salon show. He is also under engagement to contribute to the Paris illustrated journals, and he will make a series of caricatures of celebrated French actors for THE MIRROR.

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Clara Morris has developed a literary reputation in a surprisingly short time. She has two series of theatrical articles running simultaneously in leading magazines, while her dramatic recollections are being syndicated in a large number of newspapers.

Miss Morris has half finished a novel that is to be published next year. The publishers paid a large advance upon it when a brief sketch of the plot was submitted by the author a little while ago.

The actress takes a great delight in her literary work. For years she has been making a thorough study of English literature with the purpose of devoting herself to authorship. She devotes a part of each day to writing at her home in Riverdale on the Hudson, and she produces daily about two thousand words.

BARRYMORE IN BELLEVUE.

Maurice Barrymore is at present an inmate of the insane pavilion at Bellevue Hospital, and it is feared that his mind is permanently deranged. He was taken to the hospital last Friday from the Lambs, by his son, John Barrymore, and papers for his commitment were signed by Magistrate Mott. Mr. Barrymore has frequently shown signs of mental collapse of late, and on Thursday surprised the audience at the Lion Palace Music Hall, where he was playing in vaudeville, by a scathing denunciation of theatrical managers. Later, on his way to his home at Coytesville, N. J., he created a scene in the Fort Lee ferryhouse. His family then decided that an examination as to his sanity was necessary.

Since his arrival at Bellevue Mr. Barrymore has been rational most of the time, and is occupying himself in writing a play. It is said that he may be placed in a private sanitarium this week.

Mr. Barrymore's last legitimate engagement was with Marie Burroughs in The Battle of the Strong. Since the closing of that company he has been in vaudeville. He is a member of the White Rats and took an active part in that society's fight against the Vaudeville Managers' Association.

JAMES K. HACKETT CLOSES TOUR.

Owing to ill health, James K. Hackett closed his starring tour in The Pride of Jennico in Cincinnati, O., last week, and will rest until next season, when he reopens under his own and R. L. Giffen's management. During the performance last Tuesday night, Mr. Hackett collapsed from an attack of nervous prostration. He rested in Cincinnati, under medical care, until Friday, when he went to Philadelphia to join his wife, Mary Mannering, who is filling an engagement there. Mr. Hackett's illness is said to be due to overwork. Stephen Wright took Mr. Hackett's role in The Pride of Jennico for the rest of the Cincinnati engagement, and will play it until the end of the season, as the company is to continue its tour, with Bertha Galland, who plays the Princess Zitelle, as the star.

ALBUQUERQUE THEATRE BURNED.

The Opera House at Albuquerque, N. M., was destroyed by fire March 23.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts again did yeoman service for stage art and dramatic history last Tuesday afternoon at the Empire Theatre by presenting Beaumont and Fletcher's very rarely acted comedy, The Knight of the Burning Pestle. The performance of this dramatic curiosity was preceded by the production of a one-act play entitled Helen, by Frank C. Drake. The two plays formed as interesting a programme as the students have offered this season, and the audience, which, as usual, was large, expressed its approval in generous fashion.

The curtain raiser, Helen, is a compact little drama, full of color, rich in contrasts of character and by no means poor for so short a play in plot. The scene is the living room in a lighthouse on the Maine coast. The light-keeper, Nat Bidwell, has at his mother's wish become engaged to marry his cousin, Bessie. This agreeable arrangement is disturbed by the arrival, in the commonplace little household, of a pretty and highly educated young woman, Helen, who is picked up while drifting at sea in an open boat, by Nat. The stranger refuses to speak of her past, or to disclose her identity. She is troubled in mind and expresses a wish to remain at the lighthouse, secluded from the world to which, apparently, she has belonged. Gradually the light-keeper becomes infatuated with her. At length, when he is about to sacrifice the happiness of his mother and his cousin to his love for the stranger, Helen confesses that she has deserted her husband, that she has been the mistress of another man, and she declares that she must return to her lover. The simple folk strive to be merciful in their judgment of her, but she goes away from the lighthouse as the curtain falls, almost as friendless and hopeless as when she came.

There are many possibilities in the story that the dramatist slighted. The play might easily have been made far more convincing. But it is well constructed, as it stands, its dialogue is well put together, and the plot is clearly set forth. The cast was as follows:

Helen	Madeleine Dallas
Mrs. Bidwell	Beatrice Dale
Nathaniel	Austin Webb
Bessie	Bernadette Marie

Austin Webb had in Nathaniel a role very well suited to his personality and style of acting. His impersonation was sincere, forceful and manly. Madeleine Dallas, as Helen, was very engaging and her work was thoroughly artistic. Beatrice Dale gave an admirable impersonation of the mother, Mrs. Bidwell. Bernadette Marie was acceptable as Bessie—though she has done far better work in other roles this season. Particular praise is due Charles Jehlinger for his excellent stage-management of the performance.

The presentation of The Knight of the Burning Pestle was a rare treat indeed to those in the audience familiar with Beaumont and Fletcher in book form. The merriment of the quaint old burlesque appealed also to those less studiously inclined, and the performance aroused almost as much laughter as may be heard upon the opening night of a successful modern farce. Indeed much of the satire of the play seemed quite as applicable to the theatre of the present time as it might have been if written yesterday. The utmost care had been taken to gain as nearly as possible the atmosphere of the early English stage. The costumes and accessories were accurate, and the stage management of R. O. Jenkins was admirable.

At the rise of the curtain a number of gallants strolled about the stage, which was set with an ancient street scene. Directly the "first boy" of the company hung out a sign announcing the play. Then there came a commotion in the audience. A citizen and his wife arose, clambered onto the stage, and demanded that their apprentice, Ralph, should be given a chance to act. Then began the play within the play—the ludicrous burlesque of The Knight of the Burning Pestle, with the 'prentice boy in the leading role. The cast was as follows:

The Citizen	Cornelius Garrigan
Ralph	L. Wallace Owen
The Citizen's Wife	Susan Halpren
Venterwels	Hearn Collins
Jasper	Thomas Messer
Master Humphrey	George H. Nichols
Old Master Merrythought	Robert Siddle
Michael	Herman Lechner
Tim	Robert L. Sanford
George	Abraham Kaufman
Tapster	Henry Dugan
Barber	Edmund Liston
First Boy	Beatrice Dale
Second Boy	Juliette Atkinson
Luce	Grace Whitworth
Mistress Merrythought	Jessie Church

Rarely on the professional stage is a better burlesque performance seen than was L. Wallace Owen's in the character of Ralph. He entered thoroughly into the spirit of the play, and back of all his ridiculous clowning there was much sound dramatic art and technical skill. Cornelius Garrigan as the Citizen and Susan Halpren as his wife gave admirable character impersonations. The other roles were all capitally played, and Beatrice Dale and Juliette Atkinson, the first and second boy, danced very gracefully.

NATIONAL CONSERVATORY MATINEE.

The class of 1901 of the National Conservatory of Dramatic Art gave a public rehearsal at the Berkeley Lyceum on the afternoon of March 29 before an audience that filled the tiny theatre. The programme was certainly a diversified one, since it included scenes from Romeo and Juliet, Macbeth, and The School for Scandal, a one-act farce-comedy, and two skirt dances. That the young players would portray satisfactorily the classical roles for which they were cast was not to be expected, and the policy of bringing forward novices in some of the greatest characters that the drama knows was too severe a test of their abilities. Hence much allowance must be made for the performances given, though even with the allowance it would seem that better results might have been attained.

Scene V, Act II, of Romeo and Juliet was acted by Eva Grau as Juliet and Clara Judson as the Nurse. Miss Grau was girlish and earnest, and Miss Judson, of the class of 1900, did creditably. The potion scene from Romeo and Juliet was rendered by Edna Bruce with some dramatic effect. Three scenes from Macbeth were essayed by Joseph K. Whitmore as Macbeth and Chloe Gardner as Lady Macbeth, both of whom acted with intelligence and sincerity. Indeed, the earnestness displayed by all the players was commendable. But the work of all was crude and faulty, both as to reading and acting.

Albert Reed, 1900, as Sir Peter and Cecil March as Lady Teazle appeared in scenes from The School for Scandal, giving rather stilted characterizations. Charles L. Young's one-act farce, Petticoat Perfidy, was within the grasp of the pupils. Edna Bruce won a real success as a French maidservant who masqueraded as a princess, acting with spirit and humor, and pronouncing both pure French and dialect excellently. Eva Grau gave a pleasing performance as Mrs. Montevor, a society woman, and Cecil March was an acceptable Mrs. Norwood Jones. Two solo dances, prettily and gracefully executed by Miss Grau and Miss Bruce, were the other numbers on the programme. The commencement exercises of the National Conservatory will be held at Berkeley Lyceum on the morning of April 10.

TWO OF A KIND.

There were two fire scares in two widely separated theatres on Saturday, and in each case the cause was the same. At the Walnut Street Theatre, Philadelphia, during Mary Mannering's matinee of Janice Meredith, the skirt of a woman in the audience caught fire from a lighted cigarette that it had swept up, and the smell of smoke sent the audience into a panic. Fortunately, the blaze was extinguished before any harm was done, and the excitement subsided. At Ashland, Ky., the coat of one of the members of Field's Minstrels took fire from a stove on the stage of the Opera House. Here also the audience stampeded, but returned to the theatre when assured that the fire was out.

PERSONAL

Photo by Wm. [illegible], New York.

BLACK.—Above is a portrait of Nettie Black as Mrs. Van Asteroid in Miss Prinnt with the Marie Dressler company. Miss Black has a graceful and attractive stage appearance and a pleasing personality, and wins favor with her audiences wherever she appears.

BERNHARDT.—Sarah Bernhardt canceled her performance at The Alvin Theatre, Pittsburg, March 28, owing to an attack of the grip. She was able to appear on the following evening.

HART.—Mr. and Mrs. John Hare were the guests of honor at a reception given by the National Association of Business Women in Chicago, March 28.

MARLOWE.—Julia Marlowe gave a Henry VIII dinner at the Criterion Theatre after the performance of When Knighthood Was in Flower March 23. Among her guests were Paul Kester, Haddon Chambers, Charles Major, Jeannette L. Gilder, and Dr. M. K. Rice.

BOUCICAULT.—Arthur Bourchier has bought H. V. Esmond's latest comedy, My Lady Virtue.

HORTON.—Interesting reminiscences by Judge W. E. Horton, the popular correspondent of THE MIRROR at Mount Clemens, Mich., were published in the Detroit *Free Press* of March 24.

HITCHCOCK.—The report widely circulated last week to the effect that Mrs. Raymond Hitchcock contemplates returning to the stage next season is without foundation. She has retired permanently from professional work.

GOLDTHWAITE.—Dora Goldthwaite has been engaged to originate the role of Adeline Vernon in the new Colonial play, Betsy Ross, which is to be produced at the Chestnut Street Theatre, Philadelphia, on April 15.

TITTELL.—Charlotte Tittell was sufficiently recovered from her recent illness, last Wednesday, to leave Omaha for San Mateo, Cal., where she will remain until she is completely well.

MILLS.—Frank R. Mills has resigned from Mrs. Patrick Campbell's company, and is now under engagement with Forbes Robertson for his season at the Comedy Theatre, London. Mr. Mills won much success while with Mrs. Campbell. Mrs. Mills (Helen Macbeth) also was highly praised.

PIERSON.—Mabel Pierson, who has been incapacitated by a severe cold for two weeks, has rejoined The Bostonians, who are in Harlem this week, and is once more in excellent voice. She has signed for the Summer as prima donna of the Valley Stock Opera company, Syracuse, N. Y.

KELCEY SHANNON.—Herbert Kelcey and Effie Shannon will continue to present Manon Lescaut for the remainder of the season.

ODELL.—Maude Odell has been so successful as leading woman with the Baldwin-Melville Stock company at the Grand Opera House, New Orleans, that she will go to Montreal later in the same capacity. In the Summer she will rest in Europe, having played Winter and Summer for four years.

PERKINS.—Walter E. Perkins and his The Man from Mexico are resting in town this week, and Mr. Perkins is perfecting details for his forthcoming production of Jerome, A Poor Man.

COLLINS.—Arthur Collins, manager of the Theatre Royal, Drury Lane, London, has become engaged to marry Jeanette Thorn, of Los Angeles.

BAKER.—Gwelma Baker succeeded May Edginton Feodora at the Casino on Saturday and was a success.

BLOODGOOD.—Clara Bloodgood, it is said, may go to London to take her present role in The Climbers in Arthur Collins' production of the play in that city.

HARNED.—Virginia Harned will not appear in Camille at a special matinee at Daly's, as had been planned, but will appear in the play at the Montauk Theatre, Brooklyn, (Wednesday) afternoon.

JEFFERSON.—Joseph Jefferson will begin his customary Spring season at Jacksonville, Fla. [illegible] the same company [illegible] tour will end [illegible] Week.

[illegible] Lexington Ave.). Continuous Vaudeville—2.00 to 10.45 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.) Operatic Society Antonia Dentice's Benefit Musicale—April 4.

COLONIAL (Broadway and 62d St.). Now building.

NEW YORK (Broadway and 45th St.). The Giddy Throng—15th Week—125 to 134 Times.

CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood Was in Flower—12th Week—80 to 86 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). My Lady—8th Week—54 to 61 Times.

REPUBLIC (207 211 West 42d St., adjoining The Victoria). Viola Allen in In the Palace of the King—14th Week—108 to 114 Times. House closed Good Friday.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in Monte Cristo.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in Ingomar.

BROADWAY (Broadway and 41st St.). The Price of Peace—3d Week—13 to 20 Times.

MENDELSSOHN HALL (113 West 40th St.). Mrs. and Mr. Georg Henschel's Farewell Song Recital—Sat. Aft., April 6.

EMPIRE (Broadway and 40th St.). William Faversham in Brother Officers—Revival—1st Week—1 to 8 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Sousa Band Concert—Sun. Eve., April 7.

CASINO (Broadway and 39th St.). Florodora—21st Week—156 to 163 Times.

KNICKERBOCKER (Broadway and 38th St.). To Have and to Hold—5th Week—33 to 40 Times.

HERALD SQUARE (Broadway and 35th St.). Closed Sat. Eve., March 30.

GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—9th Week—67 to 74 Times.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway). Lovers' Lane—9th Week—64 to 71 Times.

THIRD AVENUE (Third Ave. and 31st St.). Across the Trail.

BIJOU (1239 Broadway). Amelia Bingham in The Climbers—12th Week—90 to 97 Times.

WALLACK'S (Broadway and 30th St.). Are You a Mason?—1st Week—1 to 8 Times.

DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival 5th Week—33 to 39 Times.—House Closed Good Friday.

WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—31st Week—239 to 246 Times—16th Week—Travesty on A Royal Family—118 to 125 Times—2d Week—Burlesque on Captain Jinks—5 to 12 Times.

COMIQUE (Broadway and 29th St., Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12.30 to 10.45 p. m., also Madame Butterfly—7th Week—73 to 84 Times.

GARDEN (Madison Ave. and 27th St.). Under Two Flags—9th Week—65 to 72 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.). Buffalo Bill's Wild West—Beginning Tues. Eve., April 2—1st Week—1 to 9 Times.

MINER'S (212-214 Eighth Ave.). Weber's Dainty Duchess.

MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—8th Week—59 to 66 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). The Shades of Night—3d Week—17 to 24 Times—Also On and Off—Revival—1st Week—1 to 8 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12.30 to 10.45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Rogers Brothers in Central Park.

IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy and Opera.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., March 30.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12.00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—5th Week—33 to 40 Times.

TONY PASTOR'S (141-147 14th St.). Continuous Vaudeville—12.30 to 11.00 p. m.

DEWEY (125-132 East 14th St.). Robert Manchester's Cracker Jacks.

STAR (Broadway and 13th St.). A Young Wife.

GERMANIA (147 East 8th St.). Adolf Philipp in Der Millionen Schwab—15th Week—98 to 104 Times.

LONDON (225-227 Bowery). The Victoria Burlesquers.

PEOPLE'S (199-203 Bowery). The Hebrew Drama.

MINER'S (163-167 Bowery). A New York Girl.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Sarah Bernhardt and M. Coquelin in L'Aiglon and Camille on Aril 5 and 6.

PARK (383 Fulton St.). E. S. Spooner Stock in The Pearl of Savoy—8th Week of Season.

HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville every afternoon and evening.

NOVELTY (Driggs Ave. and South 4th St.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Elm Pla., nr. Fulton St.). Whitney-Knowles' Production of Quo Vadis.

PATTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in Nell Gwynne.

UNIQUE (194-196 Grand St.). Frank B. Carr's Indian Maidens.

LYCEUM (Montrose Ave. and Leonard St.). Leah the Forsaken.

CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in The Masked Ball—13th Week of Season.

AMPHION (437-441 Bedford Ave.). Closed Sat. Eve., March 30.

STAR (391-397 Jay St., nr. Fulton St.). The Social Maids.

EMPIRE (101-107 South 6th St.). Permanently closed Sat. Eve., March 16.

COLUMBIA (Washington, Tillary and Adams Sts.). The Girl from Up There—95 plus 1 to 8 Times.

GAYETY (Broadway and Middleton St.). Terry McGovern in The Bowery After Dark.

BIJOU (Smith and Livingston Sts.). Milton G. Barlow in Uncle Tom's Cabin.

MONTAUK (585-587 Fulton St.). E. H. Sothern and Virginia Harned in Hamlet. Miss Harned as Camille at the Wed. Mat.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and evening.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Vaudeville every afternoon and evening.

FOLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Wallack's—Are You a Mason?

Farce in three acts, adapted from the German of Lauf and Kratz, by Leo Ditrichstein. Produced April 1.

George Fisher	Leo Ditrichstein
Frank Perry	John C. Rice
Amos Bloodgood	Thomas A. Wise
John Halton	George Richards
Hamilton Travers	Arnold Daly
Ernest Morrison	Cecil De Mille
Policeman	Charles Greene
Mrs. Caroline Bloodgood	May Robson
Eva	Esther Tittell
Annie	Nellie Butler
Lulu	Jeannette Northern
Mrs. Halton	Charlotte Lambert
Lottie	Sally Cohen
Mary	Therese Renold
Fanchon Armitage	Amy Muller

Manon Lescaut's brief career having ended **Saturday night, Wallack's** Theatre was the scene **last evening of the initial metropolitan production of Are You a Mason, a** three-act farce adapted **from the German of Lauf and Kratz by Leo Ditrichstein. Under its original title of Logenbrüde, it had been acted successfully in German at the Irving Place Theatre.** The opening last **night drew a large audience.**

The action takes place in New York nowadays, and the story tells how Amos Bloodgood, a citizen of Rockford, Ill., has a wife who demands that her husband shall become a Mason. Amos [illegible] In this desire a chance to cover his "nights [illegible] and though he doesn't join the order he [illegible] that he has joined it and the bluff goes [illegible] as the real thing. He has kept up the [illegible] Masonry for twenty years of married [illegible] and has elected himself grand master of his lodge. When the Bloodgoods' daughter Eva marries Frank Perry, of New York, Mrs. Bloodgood [illegible] that her son-in-law shall be a Mason, too, and Perry also jumps at the chance and just pretends that he is one. In the first act the Bloodgoods come to visit in New York, and the meeting between Bloodgood and Perry, neither of whom knows of the other's deception and each of whom imagines the other to be a good Mason, is uproariously funny. The double deception, of course, brings about all sorts of trouble, that is made worse when a genuine Mason appears on the scene. Perry confesses his trick to his father-in-law, but the elder man receives the story with such feigned indignation that Perry, to get square, persuades an ex-actor friend to dress in feminine garb and pass himself off as the daughter of Bloodgood and a woman with whom he had a love affair before his marriage. This woman turns up presently as the wife of a rural friend of Perry's, who isn't a Mason, but wants to be. In the last act all these complications are duly untangled and set right, as are also the affairs of two pairs of juvenile sweethearts and an episode involving a handsome cloak model.

It is hard to find anything new in farce, but Are You a Mason seems to come pretty near being a novelty, and its success in German is likely to be duplicated in English. While it is talky at times, and some of the details don't quite conform to American manners and customs, nevertheless many of the situations are as funny as anything that has been seen here in a long while, and the lines also are frequently bright. Altogether it afforded a most enjoyable evening.

Thomas A. Wise, who played Bloodgood, the pseudo grand master, walked away with first honors. He was easy and unctuous and incessantly droll. Arnold Daly gave a good picture of an actor of the "legitimate" kind one sees in the comic papers, who never could have been an usher at Koster and Bial's, as he was supposed to be. George Richards was an excellent farmer, and Mr. Ditrichstein, as George Fisher, masqueraded as a woman amusingly. John C. Rice was a rather artificial Perry, and Cecil De Mille made a good impression as Ernest Morrison.

May Robson was Mrs. Bloodgood, of strong convictions, and did admirable work, being true to the type and much more likable than in her more grotesque characterizations. Esther Tittell was a charming Mrs. Perry; Sally Cohen did well as an improbable cook, and Charlotte Lambert was a pleasing Mrs. Halton. Nellie Butler, Jeannette Northern, Therese Renold, and Amy Muller displayed beauty and intelligence in other roles.

Irving Place—Faust.

On Tuesday and Friday evenings of last week Heinrich Conried's stock company, at the Irving Place Theatre, presented the first part of Goethe's Faust in two divisions almost exactly as it was originally performed on the German stage. Very rarely indeed is the complete work performed, and the audiences upon both nights were large and contained many representatives of American as well as German culture. The performance of Tuesday was for the benefit of Carl Emmerich and that of Friday for the benefit of Ada Merito. Both players stand high in the opinion of the patrons of German drama in New York, and their admirers gathered in force to do them honor.

The first division of the great work, presented on Tuesday, begins with the prologue and ends with the scene in the witch's kitchen. Carl Emmerich in the role of Faust had, of course, the chief burden of the performance. The part is far longer than Hamlet, and, although the actor had the constant help of the prompter, the strain upon the memory must have been tremendous. In the splendid declamatory passages Mr. Emmerich displayed fine appreciation of the lines, poetic feeling, and great dramatic power. The only fault to be found with his performance was that occasionally his elocution was somewhat hurried and indistinct. Franz Kierschner, the old and popular actor, gave a splendidly impressive impersonation of Mephistopheles. Upon these two players rested almost the entire responsibility of the performance. The other roles were for the most part effectively played by Adolf Teleky, Georg Baselt, Otto Ottbert, Adolf Zimmermann, Vladimir Schamberg, Max Hansler, Willy Frey, Heinrich Habrich, and Jacques Horwitz.

The second division, presented on Friday evening, begins with the meeting of Faust and Margaretha, and ends with the death of the heroine. This part of the work is more familiar than the first, but there are, notwithstanding, many differences between the German work and the Faust of the English stage. The performance, in its entirety, was one of the finest that has been seen at the Irving Place this season, surpassing in many respects the presentationu of the first division. Miss Merito, whose beauty is equal to her artistic accomplishments, was a superb Gretchen. Her simple, pure girlishness in the opening scenes, and her heart-touching anguish at the close of the tragedy formed a contrast that proved the actress an absolute mistress of her art. Franz Kierschner repeated his success in the role of Mephistopheles, Carl Emmerich was again a very satisfactory Faust, Meta Bünger was a capital Martha, and Adolf Zimmermann a lusty Valentine. On the other evenings of the week the farce, Frauen von Heute, was repeated.

For this week the plays are as follows: Monday and Tuesday nights, Frauen von Heute; Wednesday night, Kabale und Liebe; Thursday and Friday nights, Faust, and Saturday night, Die Berühmte Frau. At the Saturday matinee Kabale und Liebe will be repeated.

Third Avenue—Across the Trail.

Melodrama in four acts by W. H. Collings. Produced April 1.

Frank Faithful	William Cattell
Reuben Faithful	
Michael Howe	Frank Hilton
Tom Geary	G. M. Thompson
Dionysius O'Malley	John Morris
George Washington Jefferson	Dell Knott
Bonanza Bill	E. F. Jacobs
Omaha Jake	C. A. Wood
Wild Joe	J. E. Smith
Rosa Faithful	Grace Contoct
Mahela Price	Evelyn Knapp
Mrs. Geary	Ida Jones
Florilla	Emma Hayner

A melodrama by W. H. Collings, entitled Across the Trail, was presented for the first time in New York at the Third Avenue Theatre last night. The play has been quite successful on the road, and the performance last evening won considerable applause from those of Manager Sheldon's patrons who admire the traditional melodramatic scenes and situations. The audience was, as is usual at this theatre, very large.

Across the trail is, as its name implies, a drama of Western life. The scenes are laid in California. Frank and Reuben Faithful are twin brothers, devoted to each other. They have trouble with three gentlemen known as "terrors of the Yosemite." Reuben vows that he will have "a life for a life." The feud lasts through four acts and a variety of scenes. At the end virtue conquers. The play has little novelty of any kind and it is most crudely constructed. However, the time-worn heroic speeches that were introduced, and the impossible situations that were recognized as impossible a score of years ago, seem still to have the power of thrilling an audience, and there were curtain calls after almost every act.

William Cattell played the dual part of Frank and Reuben faithful in a vigorous, manly way that won the hearts of the onlookers. Frank Hilton was sufficiently villainous as Michael Howe, and John Morris was broadly humorous as O'Malley. Grace Contoct was attractive in appearance as Rosa Faithful, and Evelyn Knapp was a satisfactorily comical Mahela. The other parts were fairly well played. Next week, Humpty Dumpty.

Murray Hill—Ingomar.

At the Murray Hill Theatre last evening the Henry V. Donnelly Stock company revived Marin Lovell's version of the old German play, Ingomar, the Barbarian. Rarely is this crude and time-worn drama taken from its shelf for presentation in New York. It is interesting nowadays chiefly as a curio. The audience last night manifested much interest in it, and gave to the players the abundant applause that most of them deserved. It is indeed a long stride from modern comedies and farces to Ingomar. The Donnelly company made it more gracefully than was to be expected. The costumes and settings were handsome and the stage-management was artistic.

William Bramwell in the title-role acted forcefully, with the proper uncouthness. He read his lines carefully, too, and was altogether satisfactory. Dorothy Donnelly, as Parthenia, was more to be admired for her appearance than for her acting. She did telling work in some of the scenes, but at other times she dropped into the methods of the society drama and so stepped out of the picture. Thomas L. Coleman exhibited his well trained talents as a "toga actor" in the role of Alastor, Charles D. Waldron was an acceptable Timarch of Massilia, William Redmund acted Myron, the armorer, with his customary gusto, and Walter Allen was a capital Polydor. Others in the cast who deserve especial mention were Rowland Hill as Neocles, William L. Curtin as Amyntas, Mrs. Thomas Barry as Acten, and Helen Harrington as Thane. Next week, A Contented Woman.

American—Monte Cristo.

At the American Theatre this week the stock company appears in Monte Cristo. The audience last night was large and appreciative. The performance was mediocre. Individually several of the players showed acquaintance with their roles and acted vivorously, but the stage-management was careless, the minor parts were, for the most part, poorly played, and the stage settings while brilliant in color, were inaccurate and very theatric.

Ralph Stuart was a lusty Edmond Dantes in the earlier part of the play, and he acted the more exacting later scenes with considerable power and intensity. Herman Sheldon was a capital Nortier, Hardee Kirkland an indifferent De Villefort, Frank Lindon an over dramatic Danglars, and Menifee Johnstone a picturesque and capable Fernande. Thomas J. Keogh acted Caderouse in rather boisterous fashion, and Arthur Gregory was an admirable Morel.

Jane Kennark, as Mercedes, displayed again the excellent emotional power that is hers, and Julia Blanc gave a very good character impersonation of Carconte. Next week, East Lynne.

Star—A Young Wife.

An apparently welcome change was made in the diversion to be found at the Star last night when J. K. Tillotson's plausible and homely comedy drama, A Young Wife, was presented.

The characters, which are all human and interesting, were on the whole ably interpreted by an unusually good company. Willis Granger was the Clarence Douglas, and made a natural and convincing hero. Charles B. Craig enacted the role of the country boy, Horace Greengage Bobbins, with delightful simplicity and quaint humor. Edna G. Brothers was a pleasing Grace Douglas, and the difficult role of Ethel Douglas was acceptably played by Selma Herman. A clever bit of character work was done by Margaret Bates as the drunken and wretched specimen of the slums, Mrs. Marks.

The other roles were in good hands, and the scenery and costuming was adequate. Next week, On the Stroke of Twelve.

At Other Playhouses.

ACADEMY OF MUSIC.—Uncle Tom's Cabin is still a big success.

BIJOU.—The Climbers will celebrate its first century on Wednesday, when souvenir paper cutters, with a medallion portrait of Miss Bingham, will be distributed.

BROADWAY.—The Price of Peace is going strongly.

CASINO.—Florodora crowds the house.

CRITERION.—Julia Marlowe has abandoned her contemplated trip to London, and will continue in When Knighthood was in Flower until June 1.

DALY'S.—San Toy is immensely popular. According to custom, there will be no performance Good Friday evening.

EMPIRE.—Brother Officers was revived by the stock company last night. William Faversham made his first appearance since his illness.

FOURTEENTH STREET.—Chauncey Olcott and his company will rest this week, reviving Mavourneen next Monday.

GARRICK.—Ethel Barrymore appears in Captain Jinks of the Horse Marines.

GARDEN.—Blanche Bates continues in Under Two Flags.

GRAND OPERA HOUSE.—The Rogers Brothers in Central Park is the bill.

HERALD SQUARE.—In consequence of the illness of Mabelle Gilman the production of The Prima Donna has been postponed until April 8, and the theatre is closed this week.

KNICKERBOCKER.—The latest announcement is that To Have and to Hold goes off after this week, and The Casino Girl comes in next Monday, a week earlier than was intended.

LYCEUM.—A revival of On and Off succeeded The Lash of a Whip last evening. The Shades of Night is continued.

MANHATTAN.—Lovers' Lane is popular.

MADISON SQUARE.—William Collier in On the Quiet is drawing large audiences. In response to many requests from players who have been unable to see the merry comedy, Mr. Collier will give a special matinee of On the Quiet next Friday.

METROPOLITAN OPERA HOUSE.—Sarah Bernhardt and M. Coquelin will begin a week's engagement in L'Aiglon next Monday at "popular" prices that range from $3 to $1.

REPUBLIC.—Viola Allen in In the Palace of the King will remain until April 27. There will be no performance on Good Friday.

VICTORIA.—My Lady, with vaudeville, is drawing well.

METROPOLIS.—James A. Herne's popular play, Shore Acres, is this week's attraction.

REFLECTIONS.

The proceeds of the Passion Play performances at Oberammergau last year are said to have been $57,000.

Matt Kusel's Iron Ore circuit of Summer theatres, consisting of the Incline Theatre, Duluth, Minn.; the Bijou Theatre, Manistee, Mich., and the Bay Shore Theatre, Green Bay, Wis., will open for the season June 2. Lem Kusel will again be general manager; Jules Kusel will be resident manager at Manistee, and J. W. Evans will act in a like capacity at Duluth.

Maro, the magician, will spend the Summer at his home near Solon, Mich.

Lawrence and Bozie Stevens Evart will summer at the Evart, Lake View, Worcester, Mass.

Oscar Hammerstein has practically decided to open his new Drury Lane Theatre with the production of a spectacular play by James Horan entitled Gulliver's Travels. The play is, of course, a dramatization of Dean Swift's famous book of the same name, though it is said that the playwright has taken many liberties with the original story. The company will be large and the production an elaborate and expensive one.

BLUNDER AND MISREPRESENTATION.

The Mirror has repeatedly called attention to the fact that on certain days of the week following the publication of this journal the alleged "dramatic information" in the *Sun* is interlarded with items of real news lifted from The Mirror by the person that compiles and writes the *Sun's* theatrical columns. This person accentuates his chronic stupidity last Wednesday by a heavy handed handling of a paragraph from The Mirror. The Mirror paragraph, after noting the purchase by W. A. Brady of a tract of land near Asbury Park, jocularly added that Mr. Brady might be contemplating an out-door performance of Way Down East. The *Sun* person seized this in all seriousness, announcing an out-door performance as Mr. Brady's "latest scheme," but questioned its feasibility "as half the play is in Summer and half in snowy Winter!"

The *Sun* person's thick-and-thin press agency of the enterprises of Charles Frohman and other members of the Theatrical Trust might in some instances escape the censure of the fair-minded were it not a fact that occasion always is taken by the *Sun* person when engaged in Trust trumpeting to slur or belittle the enterprises of other persons not partners in the Trust. One of the dire failures of Charles Frohman this season—and he has had several failures—is that of the farce, The Lash of a Whip. Mr. Frohman is forced by that failure to revive a farce that was less of a failure, though both farces are of the French order, in the production of which this manager has become notorious. The *Sun* person, in noting this substitution, misstates the length of the run of the revived farce at the Madison Square Theatre, of course enlarging upon the fact, and writes as only the *Sun* person can, with the purpose of reawakening the original prurient curiosity as to the piece. He names the actors engaged in On and Off, and concludes his notice thus: "It was in this play that Miss Lambert made her first hit, enacting a Parisian siren who spoke no word but winked enticingly and with extraordinary and comical results." The *Sun* person usually gets a "hot" sentence into his Frohman-farce notices that is subsequently reproduced in large type on the ash barrels. The foregoing kindly reference is a little too long for that sort of reproduction. In another note the *Sun* person combines his usual partiality and his usual blundering. "Henry V. Esmond," said he, "whose When We Were Twenty-one was financially prosperous and My Lady's Lord artistically successful in America, has written a comedy called My Lady Virtue, and George Alexander will produce it soon in London." Arthur Bourchier, and not Alexander, has the rights for London to My Lady's Virtue. My Lady's Lord, which was produced by Charles Frohman, was a failure here in every way. When We Were Twenty-one, which was not produced by Frohman, was and is sucessful in every way.

The *Herald's* "dramatic department" is as industrious in its subserviency to Charles Frohman et al. as is the *Sun* person, but the *Herald* writers, while offensive to the general public in their toadyism, are open and above board in it, and do not seem to be at all ashamed of it. They seem to do it as a legitimate business and have no more qualms, evidently, than did the original mountebank's assistant, whose duty it was to swallow, or pretend to swallow, any kind of garbage, and whose only warrant for modern note rests in the fact that the word "toad eater" of which "toady," "toadyism," etc., are derivatives, was founded on his performances. The *Sun* person, however, clumsily tries to cover up his toadying to the Trust powers, although he is no more successful in his effort than was the ostrich that imagined it had hidden itself by sticking its head in the sand. The *Herald's* spending of a net to save the fall of The Lash of a Whip is one of the happiest efforts of the many for which the *Herald* has become notorious. It was printed last Wednesday, and will repay a reference to the *Herald* file by any collector of the literature of which it is a shining example.

MAURICE BARRYMORE'S CONDITION.

Maurice Barrymore, an account of whose misfortune is carried on an earlier page of The Mirror, was examined at Bellevue Hospital yesterday afternoon by Drs. Robert S. Newton and F. Valentine Wildman. It was decided that Mr. Barrymore was suffering from incurable mania, and that it was necessary for him to be deprived of his liberty. An application for his commitment to the Long Island Home for the Insane at Amityville, L. I., was signed by his daughter, Ethel Barrymore, and will be presented to Judge Freedman this (Tuesday) morning. Upon the granting of the court order, Mr. Barrymore will be taken to Amityville, probably this afternoon.

Dr. Robert S. Newton, the alienist, upon whose advice Mr. Barrymore was placed under restraint, told a Mirror man last evening that the actor's case was a peculiar one. Mr. Barrymore, he said, has maniacal symptoms, upon a religious basis, that will ultimately develop into paresis. Dr. Newton held out no hope of recovery. The present attack is an acute one, and will doubtless subside to a certain extent, but there is every indication of approaching paresis. At present Mr. Barrymore is rational upon all subjects save those of his mania.

AMATEUR NOTES.

The Aetna Club, of Philadelphia, will present The Private Secretary April 9.

The junior class at Wellesley College presented The Amazons March 26.

The last two scenes of The Birds of Aristophanes, will be presented by the Harvard Classical Club on May 6, 8 and 10.

Cadets at West Point will present on April 20 A Day in Japan, an original play by Mrs. Herbert Shipman, wife of the chaplain at the Military Academy.

L'Avenir, the French society of the Boston Institute of Technology, is preparing to produce Rostand's Les Romanesques the second week in May.

A new amateur dramatic society, to be called the Alvin Dramatic Club, was organized in Pittsburg, Pa., last week. The officers are Edwin S. McKim, President; F. Harry Aland, Corresponding Secretary; Dr. H. C. Wood, Secretary; Thomas F. Kirk, Jr., Treasurer, and Elizabeth Bagnall, Librarian.

The Amaranth Society's March bill at the Academy of Music, Brooklyn, was Dion Boucicault's Irish drama, The Shaughraun. The best talent of the acting corps was engaged in interpreting the many difficult roles, while a number of untried members had opportunity. The largest audience of the season was present to applaud and encourage the performers.

The Elite Dramatic Club, of Olean, N. Y., produced Ten Nights in a Bar Room at the Opera House in that city March 14, 15, under the direction of H. Stanley Lewis, who doubled Romaine and Joe Morgan. The cast also included Sam Bartell, Cassius Maxson, Chester St. Clair, William Duffy, James Frawley, Canvung and Ball, Roy Milliman, Arthur Maxson, Anna Gallegher, Carrie Reynolds Lewis, Bessie Steele, Maude Starks, La Petite Elaine, the Havens Duo, and Richards. The company played Cuba, Bolivar and several surrounding towns last week.

The twentieth annual carnival of the east side children was held last Saturday evening at the Lexington Avenue Opera House, when a sketch by Mollie Teschner, entitled A Vivid Dream, was presented by the youngsters. The entertainment was a mixture of song, spectacle and pantomime. Among those who took part were Milton Loeb, Harold Benedict, Mortimer Finckenberg, Irene Benheim, Emily Baker, Constance Cohen, Blanch Mayer, Beatrice Lewinson, Leo Elsman, Mabel Davis, and Carrie Esberg. The performance was managed by Adolph Newberger.

LONDON.

A Dearth of Productions—The Irrepressible Shaw—Doings of the Player Folk.

(Special Correspondence of The Mirror.)

LONDON, March 23.

Again I have to report a considerable dearth of new shows in and around this city. As a matter of fact there has of late been little or nothing except the now fashionable, and far over done, Sunday Night Lectures and so forth, to provide subjects for what the poet calls "the mob of gentlemen who write with ease." Here and there there has bobbed up a minor melodrama or two, and some of the critics have managed to get a little copy out of the Kendals' new production, The Secret Orchard, most of the said critics depending for this purpose on the local notices, at far off Newcastle-on-Tyne, which only town the Kendals selected for this play's premiere. And so until yesterday afternoon, when a sort of windfall came in the shape of a private subscription performance of a smart but somewhat story-less comedy written by Israel Zangwill and entitled The Revolted Daughter, the poor newspaper men have had nothing theatrical to talk about. So much so that when yesterday there suddenly died Restaurateur Romano, of the famous hostelry in the Strand, the papers last night and this morning broke out into long accounts of the "Roman," as he was mostly called, together with many examples of his Malaprop-ism, or as you may say on your side, Stetsonian, utterances. I had known the "Roman" for a great many years, and had known more of him than most regarding his more confidential manner, as apart from his business and bar-tending side. I always found that this droll little Italian, who started life as a waiter at a few shillings a week, and had long since made a fortune, was a man of singularly sympathetic nature, especially in connection with any charitable or benevolent object. Many is the "down-on-his-luck" actor and out-of-elbows journalist whom Romano has helped along in the time of dire distress, and only because the sufferer had spent a little now and again in his celebrated bar. It has also, alas! to be reported that many a time have those whom Romano has generously aided or has allowed to "run scores" for food and drink ungratefully "done" him out of his money and of course promptly taken their custom elsewhere. Many a time has the "Roman" shown me dishonored checks enough to break the heart of any tradesman less plucky than he. The funny little fellow, who had just turned fifty, was always to the fore in subscribing to and personally advertising any charity performance. I remember one of these affairs organized some time ago on behalf of the widow of a certain play "producer," who was as well known on your side as on ours, a man who to the greatest kindness of heart added an improvidence almost as boundless, and thus died penniless and in debt after having for years received huge salaries. Romano, on being asked what he would subscribe for seats in aid of the widow of this late customer of his, replied, "I will give zis," handing to the applicant the late producer's unpaid bill for hundreds of pounds, "and zat," throwing in a good round sum for a private box. Romano had such a strong personality that it is difficult to imagine this Strand Restaurant without him. It was at his place that one met the best of all English, American, and Australian actors and managers.

To revert awhile to our Sunday night show-giving friends. I have to report that these included last Sabbath the ever smart and ever interesting, if not eccentric, George Bernard Shaw, who lectured on Shakespeare and problem plays at St. George's Hall, and Adrian Ross and Marie Tempest, who held forth on the concoction of musical plays to the O. P. Clubbers at the Criterion Grand Hall. Shaw, of course, had many funnisities to deliver concerning his play-writing predecessor of Stratford-on-Avon, and he also in his usual contradictory manner went on to prove that the "problem" plays of Pinero and others are not really "problem" plays at all, but only make-believe. In short, those who preferred to go a-Bernard Shaw-ing instead of going to church last Sunday had certainly a very amusing, if not altogether an edifying, time. Adrian Ross, who is one of George Edwardes' many lyricists, whom he keeps to pepper all sorts of people's musical comedies with songs, gave, in his enthusiastic and cultured manner, many examples of how to write and how not to write verse of this sort. Marie Tempest, who was the "chairman" of the evening, ever and anon weighed in with vocal illustrations to back up the speaker. Adrian Ross was born Ropes and is the son of a worthy British Consul, and was, if I remember rightly, like Wilkins Micawber, Jr., "originally intended for the Church." Since leaving Cambridge University, where he won high honors, he acquired a habit of assisting in the writing of burlesques and musical plays, and in this connection he is certainly one of our smoothest versifiers. To-morrow the O. P. Clubbers are to be lectured by one of their own orators, Algernon Lindo, to wit, on the still much vexed question, "The Coming Dramatist." As to the Playgoer Clubbers, I have to report that they are still engaged in reading piles of plays from the unacted, and that the said unacted are still heavily engaged in sending complaints to the newspapers concerning their so long being unacted.

There is nothing much to say concerning Zangwill's The Revolted Daughter, except that it is written in his smartest vein as regards the dialogue. In fact, Zangwill has served up his plot-let (for it is nothing more) with such an abundance of epigrams as to be bewildering. The play was well cast, and Nina Boucicault—daughter of the late great Dion—made a hit as the daughter who revolts from her swagger parents and goes a-slumming in the East End, where she meets a professor, whom she afterward marries, and soon wishes she hadn't. Whereupon she returns, like the prodigal daughter as it were, to her somewhat eccentric parents. The aforesaid Nina Boucicault has, with her husband, E. H. Kelly, actor, arranged to take the often-closed Terry's Theatre, to run a season there with the new translation, Le Monde ou l'on S'ennuie, in which she made so big a hit a few weeks ago at a Strand matinee. That matinee, like the one of The Revolted Daughter yesterday, belongs to a series organized by the *Sunday Special* and by its dramatic critic, that keen and cultured Dutchman, J. T. Grein. The paper in question gives free seats to its readers and to the press. And it is rather humorous—to say the least of it—to notice how the staid press, in its criticisms of these performances, always contrives to forget to mention the name of the newspaper concerned. It is very customary on our side for newspapers either to ignore utterly all mention of any other newspaper or to refer to it as "our contemporary." Wot Rot!

Beerbohm Tree gave away at Her Majesty's, on his fiftieth night of Twelfth Night, last Wednesday, one of the most beautiful souvenirs ever seen, even in this souvenir-ing age.

And now, by way of conclusion, let me mention a few plays looming in the more or less near future. These include two by H. V. Esmond, namely My Lady Virtue, originally written for Tree, but now about to be produced by Arthur Bourchier at the Garrick, and The Wilderness, which George Alexander has had up his sleeve for some time, and has now, he tells me, arranged to produce at the St. James' anon. At the Metropole on Monday we are to see a new farcical comedy, The Two Mrs. Homespuns, written by J. H. Darnley, actor-playwright, and H. A. Bruce, manager of the Shakespeare Theatre, Liverpool. F. W. Sidney, author of "The Brixton Burglary," etc., and well known in your States, is about to bring out a new comedy, which he tells me he is about to call The Capture of Lady Patricia. Mr. and Mrs. Forbes Robertson have secured a new play by a new author, who calls it Count Texma. It is with this that they will start their next West End season at the Comedy about mid-April. Henry Irving finishes his tour at the Birmingham to-night and will on Monday start actively rehearsing Coriolanus on the Lyceum boards for production there on or about April 19.

GAWAIN.

THE THEATRICAL BUSINESS MEN'S CLUB.

Important steps were taken last week toward the organization of a managers' and agents' club in this city, a project that has been agitated for some time by a number of men prominent in the business conduct of the theatre. A meeting to discuss the formation of the club was held in the Metropolitan Opera House on Wednesday afternoon and was largely attended. The meeting was called to order by the selection of Edward L. Bloom as temporary chairman and Charles M. Richards as temporary secretary. Views as to the proper methods to be pursued in the formation of the organization were discussed, and resulted in the selection of these committees: Organization: Frank Murray, George A. Kingsbury, Frank W. Martineau, W. M. Hull, Meyer Livingston, and Alfred E. Aarons. Rules and Regulations: John W. Hamilton, William T. Keogh, John C. Magie, Jules Murry, Simon Nahm, and W. M. Wilkison. Press: Frank W. Martineau, Louis F. Werba, Jack Hirsch, and W. M. Hull. It was decided to limit the charter membership to those who have already signified their allegiance or will do so before the next meeting, which is announced for next Thursday afternoon at two o'clock, in the Metropolitan Opera House. The society is distinctly and exclusively for those in the business branch of the profession. Among the charter members thus far are:

Albert E. Morgan, Alfred Bradley, Henry F. Greene, Joseph Brooks, Bruce Edwards, Frank V. Dunn, James A. Blake, George S. Fell, Willis Goodhue, W. M. Hull, W. G. Smyth, Ed Rosenbaum, John C. Fisher, Jack Hirsch, Joseph P. Quaid, William T. Keogh, Charles Astor Parker, Gustave E. McCune, Charles T. K. Miller, Edward L. Bloom, E. Wallace Dunn, George S. McFaddon, W. W. Randall, Meyer Livingston, Wilbur F. Bates, E. Q. Cordner, Louis F. Werba, A. Thalheimer, J. B. Belcher, H. A. Grady, William A. Rogers, Joseph Luckett, O. H. Butler, Harry Smith, William Tilton, W. E. Gorman, Ed Thurner, R. M. Neville, Simon Nahm, George Samuels, Ed. N. McDowell, Henry S. Richards, E. N. Black, C. H. Smith, Sherman Brown, Will C. Elsler, B. F. Thompson, W. G. Boyd, Charles Barton, W. B. Gross, E. B. Jack, Charles N. Richards, James Jay Brady, Charles Towle, Fred Beckman, J. H. Palser, George J. Appleton, J. Duke Murray, E. J. Marthineau, Jules Murry, W. M. Grey, W. M. Wilkison, Wallace Munro, Joseph H. Dillon, John M. Cooke, Harry P. Davis, William P. Cullen, Owen Davis, A. M. Miller, Jr., Clay T. Vance, Gus Bothner, George M. Welty, Harry Doel Parker, Harry Elmer, Will J. Block, Robert Arthur, Augustus F. Barnes, F. J. Wilstach, Sam McKee, W. G. Cameron, Sargent Aborn, Frank Murray, George A. Kingsbury, Frank W. Martineau, Fred Peel, D. W. Haynes, Fred Meek, Daniel Considine, Al. Lehman, Frank Hennessy, Samuel Friedman, John W. Hamilton, Charles Osgood, W. A. McConnell, J. D. Leffingwell, Samuel F. Kingston, Ed S. Salter, A. H. Chamberlyn, John E. Hogarty, A. W. Dingwall, F. G. Langley, Clarence Fleming, A. J. Spencer, Frank Howe, Jr., Max Hirsh, George Starling, L. J. Rodriguez, H. W. Savage, Sam Shubert, Lee Shubert, Mark Luescher, H. G. Snow, Leon Mayer, Al. McPhail, Tom Hodgman, Ted D. Marks, Harry Fulton, D. V. Arthur, D. W. Truss, Melville Stoltz, P. Percy Weadon, Joe Paige Smith, Walton Bradford, Val Kennedy, L. Phelps, Charles F. Wiegand, Archie Ellis, W. M. Hale, Hollis Cooley, Robert E. Stone, Benjamin F. Roeder, Leslie Morosco, Ed Nugent, Daniel J. Hennessy, Marcus Mayer, Charles R. Bacon, Joseph Buckley, Charles B. Dillingham, Charles Frohman, Daniel Frohman, William Harris, C. B. Jefferson, Kirke La Shelle, Al. Levering, Frank McKee, Frank L. Perley, M. Reis, Ben Stevens, Charles Schroeder, D. W. Truss, W. S. Wheeler, Henry W. Savage, Lee Roda, Sherman Brown, Frank Buckley, Jacob Litt, George W. Lederer, Harry Lee, Frank McKee, Thomas W. Ryley, Frank W. Sanger, Harry Sunford.

The name decided upon for the new organization is the Theatrical Business Men's Club. The three committees were in session frequently during the week, and will make their reports at the meeting on Thursday.

The Committees on Organization and Rules, Regulations and By-laws met on Thursday and drafted a set of rules. The officers for the first year will be: President, Joseph Brooks; vice-president, Kirke La Shelle; treasurer, Max Hirsch; secretary, Edward Q. Cordner. The initiation fee has been placed at $25 and the dues have been placed at $25 a year, payable semi-annually in advance. Membership will be limited to managers, acting managers, business managers, general agents, representatives or treasurers of reputable theatres, traveling companies, and legitimate amusement enterprises.

MUSIC NOTES.

Marcella Sembrich, who is suffering from throat trouble, has canceled the remainder of her concert tour. Her company closed at San Francisco last week. Madame Sembrich will go to her home at Dresden for a rest.

Samuel Franko and the American Symphony Orchestra gave the last of their series of concerts of old music at the Lyceum Theatre March 26.

The Fourth concert of the Kneisel Quartette took place at Mendelssohn Hall March 26.

Fielding Roselle gave a concert at Sherry's March 28. She was assisted by Avice Boxall, Perry Averill, and Paul Ambrose.

Heathe Gregory, basso, gave a musicale at 7 West Thirty-sixth Street, March 28, in honor of Signor Mancinelli, of the Grau Opera company. Besides Mr. Gregory, Anna Otten, H. Genevieve Thomas, Anna Bassot, Clara Otten, E. B. Felton, W. C. Weeden, Mr. Mildenberg, and C. E. Reynolds were on the programme.

The opera bills for the last week of the Grau companies' season at the Metropolitan Opera House were: Die Meistersinger, Monday; Salammbo, Tuesday; Faust, Thursday; Lohengrin, Friday; Tannhäuser, Saturday afternoon, and Carmen, Saturday night.

The eighth public rehearsal of the Philharmonic Society of New York was held in Carnegie Hall March 29. Theodor Bertham was the soloist.

Sousa's Band gave a concert at the Metropolitan Opera House Sunday evening.

The oratorio society will give its April concert at Carnegie Hall next Thursday.

COMPANIES CLOSING.

Other People's Money (Hennessy Leroyle), at Des Moines, Ia., March 23.

Mabel Paige's company, at Lynchburg, Va., March 30.

Reaping the Whirlwind, that opened at Newport, R. I., Aug. 23, closed its season at Hartford, Conn., March 23. Manager John M. Cooke denies the statement published in the daily press that the company "went to pieces."

Maro, at Mt. Carroll, Ill., April 6.

Bennett-Moulton company, at Cohoes, N. Y., March 30.

Clare-Tuttle company, at Lorain, O., March 23.

Uncle Hez, at Easton, Md., April 16.

Lynn's comedians, at McKinney, Tex., March 19.

Frederick Warde will close his season on April 27.

Theodora on March 30.

Justice, at Paterson, N. J., March 30.

William H. Crane, in David Harum, May 31.

Lovers' Lane, April 27.

Lewis Morrison's Faust company, April 27.

The Bowery After Dark, April 6.

George Farren's East Lynne company, March 27.

The Pride of Jennico, April 13.

Barbara Frietchie, April 13.

Vanity Fair, March 30.

The properties of myrrh both as a cleaner and an antiseptic preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, WRIGHT'S DENTOMYRH (in tubes). This exceptional dentifrice can be found everywhere.

THE ART OF ACTING.

Mr. C. Walcott Russell in last week's MIRROR say that I miss "the essence, the life itself, of the actor's art; that elocution, gesticulation, education, all bow before that indefinable something without which everything else is nothing. I mean personal magnetism." Then Mr. Russell, to convince such as might question the truth of his assertion, tells us that some pulpit orators, though accomplished artists, do not compare in effectiveness with other pulpit orators that are not artists at all. Does Mr. Russell mean to have us understand that the personal magnetism of these preachers that are not artists makes artists of them? If he does not mean this, what does he mean?

Who does not know that an actor may be supremely artistic and yet be a very ineffective player; and that an actor may be supremely inartistic and yet be a most effective player? Who does not know that an actor may pronounce his words and read his lines atrociously and handle his body most awkwardly and yet, if he possess that God-given something that is known as unction, or earnestness, or magnetism, or ginger, he often is—especially if he has a tolerable voice—an effective player, particularly with the non-critical?

Unction, magnetism, is not art. Art, dramatic art, sets itself the task of making magnetism effective. In the place of slapdash and haphazard art introduces judgment and discretion; in the place of fuss and fury art introduces rhyme and reason. Art alone may achieve respectability; magnetism alone may achieve popularity. To achieve greatness, the player must not only be endowed with magnetism, but he must supplement his magnetism with a knowledge of the player's art.

For business purposes, non art with magnetism is worth more than art without magnetism. But these things are as old as the pyramids and should be as well known as the Lord's Prayer, but it seems that they are not so well known, else Mr. Russell would not write as he does.

The art of acting, and what makes an actor effective, are two widely different, though kindred, things.

"Too much elocution makes an actor stiff and unnatural," says Mr. Russell. How can that be, since elocution is nothing but good speaking, and the nearer you get to nature the better the elocution. Isn't it just possible that the elocution Mr. Russell has made the acquaintance of was not elocution at all? Mr. Russell, very like, is one of the many that would have the player "Just go right on and be natural," being deaf and dumb and blind to the circumstance that being natural, of all the things an actor has to do, is immeasurably the most difficult. In his elocution it is an actor's duty to get as near as he can to the manner his lines would be uttered by the person he is personating. This is so difficult a task that the great majority of actors make no effort to accomplish it. They content themselves with memorizing the words of their parts and then firing them at their auditors in a manner that often seems to say, "There they are. I can't get any meaning out of them: see if you can." It always has been, it is, and it always will be an actor's delivery that, more than all things else, fixes his status in his vocation.

Delivery, utterance, elocution, reading—as we use the word in the actor's art—takes in all the actor does with the voice-making apparatus. In his elocution appears the actor's magnetism, if he have any: hence, the actor that is a masterful elocutionist must of necessity be a masterful actor. Awkward he may be, yet if an actor's elocution does justice to his author, he cannot fail to be effective. Elocution, the delivery of the words, it is that always has been and that evermore will be the distinctive characteristic of histrionic greatness. To their elocution more than to all else the Bettertons, the Garricks, the Keans, the Macreadys, the Forrests, the Cushmans, the Rachels, and the Rossis owed their supremacy.

Mr. Russell, if I understand him, intimates that I would have the aspirant for histrionic honors begin with great parts, unpracticed and unschooled. I have never written or spoken a word that justifies any such intimation. Conditions permitting, I would have a candidate for the stage begin, at the least, very near the topmost rung. Practice, experience, is desirable only when it is of the right kind. Not a few have begun with great parts and have been eminently successful. They that begin at the bottom commonly learn more that they should forget than that they should remember. It is they, for the most part, that we number in that numerous class that have not learned enough to know how little they know.

ALFRED AYRES.

OBITUARY.

Annie Dillingham died at her home, in Brooklyn, N. Y., on March 15. She was a pupil of the late W. H. Smith, formerly of the Boston Museum, and made her stage debut in that theatre, playing the leading role in The Love Chase, with William Warren and Mrs. Vincent in the cast. She had belonged to various stock companies throughout the country, and once, during the Civil War, when in a town which had been captured by Morgan's band of guerillas, the entire baggage and properties of the company were saved by her intercession with Morgan himself. While on a tour of the West Indies she met and married a merchant of British Guiana, by name William Dawes, and retired from the stage. A son survives.

Denny Stirk (Moore) died at St. Vincent's Hospital, this city, on March 26, of pneumonia, aged thirty-four years. He came to this country with the Stirk family of cyclists, who were for many years a feature of Sells Brothers' shows. In 1882 he formed a partnership with Zeno, and they were, as Stirk and Zeno, well known aerial performers until 1897, when the partnership was dissolved. He since then had been doing a double trapeze act with his wife, as Stirk and Anita. Funeral services were held at St. Ann's Church, this city, under the auspices of the White Rats. There were present also a delegation of Elks and a number of friends connected with Forepaugh and Sells, with whom he had traveled for the past three seasons. The remains were buried in Elks' Rest, Newark, N. J.

E. S. Tarr, the veteran actor, died at Scranton, Pa., early Sunday morning, as the result of a severe fit of coughing which brought about the rupture of a blood vessel. He was upon the point of retiring for the night when he was attacked by the cough. A physician was summoned, but Mr. Tarr was beyond help. The dead actor was this season a member of The Belle of New York company. He was sixty-three years old and had been in the profession for more than half his life. Mr. Tarr's real name was Sinclair. He was born in Baltimore, and early in his career was associated with several of the principal stars of the time. The remains were taken to Baltimore for burial.

Herr Gunkel, the German composer, was shot and killed in Berlin March 21 by a woman said to be Gunkel's former sweetheart. Gunkel was the author of the opera Attila.

John Espy, a negro performer of the team of Espy and Clark, died of consumption at Urbana, O., on March 19, aged twenty-two years.

Alonzo Williams, father of Ed Stevens and Jennie Williams, now Lady Petrie, of England, died in Virginia on March 21.

Mlle. Andrini, a French actress, died in Paris March 26. She was twenty-five years old and was under contract to appear in this country.

Samuel S. Marshall, owner and manager of the Slatington Opera House, Allentown, Pa., died on March 22.

Pearl Seward, a most successful leading woman of some stock experience, original Elsie Escotte in Across the Pacific company, now en route, invites offers for Summer, also next season. Address Actors' Society or care MIRROR.

PROFESSIONAL DOINGS.

Photo by the Lawrence Studio, Marion, Ind.

Above is an excellent likeness of Francis Jones, who was born in Cincinnati, O., March 13, 1874. When three years old he made his debut in an amateur minstrel performance, being brought on the stage standing inside a bass drum, one side of which had been cut out. His first professional engagement was at the old Buckingham Theatre, Louisville, Ky., where he played eight weeks, giving imitations. He toured the leading variety theatres, and when nine years old joined Rentfrow's Pathfinders, and was with that organization for five years. He was then engaged by Jacob Litt for Ruby in Yon Yonson, and played it for two seasons, leaving to join Fanny Rice's company, and remaining with her three years. He then starred in an old Madrid for three seasons. For the past two seasons Mr. Jones has been with Marie Lamont in A Wise Woman, playing the light comedy role of Peter Clincher, in which he has been very successful.

James A. Kiernan is playing Tweedlepunch in Florodora at the Casino, succeeding W. J. Ferguson, resigned.

Marion Shirley, who was taken seriously ill recently, is now convalescent.

A small part in To Have and to Hold is played by Carol Birdsall in a way that indicates her possession of unusual dramatic talent. Miss Birdsall has done excellent newspaper work in this city, and after the Galveston disaster she figured in that city as a nurse. One of the patients that she looked after in Galveston was a daughter of Mrs. S. N. Johnson, of Philadelphia. Mrs. Johnson and her daughter were visiting Baltimore at the time of the production there of To Have and to Hold, which event they attended. They were greatly surprised to see Miss Birdsall in the cast, and after locating her at her hotel called on her and presented to her a handsome string of pearls. Miss Birdsall is a daughter of the late Judge H. D. Birdsall, of Brooklyn.

Harry J. Dodson, son of E. J. Dodson, sails to-day (Tuesday) for London, from whence he will go to South Africa to remain permanently.

Among the passengers on the *Kaiser Wilhelm der Grosse* sailing to-day (Tuesday) for Europe are Paul M. Potter, Charles B. Dillingham, and Charles Frohman.

Effie Fay is reported to be ill in London.

The Thomas Jefferson company is resting during Holy Week and will reopen in Rip Van Winkle next Monday at Ashland, Pa. The company will continue to tour until May 18, when it will close at Providence, R. I.

David Higgins, of the At Piney Ridge company, is ill with the grip in Philadelphia. His part in the play was taken all last week by his brother, who still continues with the company.

George V. Hobart is ill with bronchitis at the Hotel Endicott in this city.

A young man calling himself not only Bruce E. Gilbert but also E. Place Gilbert, Gilbert Worrell, Jay T. Elmore, and Lyman Hall, who had been detected in writing bogus letters for theatre passes, was arrested last week by a post-office inspector on a charge of fraudulent use of the mails. He was held in $2,000 bail for examination.

John B. Schoeffel spent several days in New York last week arranging with attractions for the Tremont Theatre in Boston.

Edgar Selden is still very ill at his home in this city.

Howard C. Ripley telegraphed from Providence, R. I., last night: "There was no performance at the Empire to-night. Haverly's Minstrels, coming from Troy, missed connections. They will arrive in the morning and open with a matinee."

The Bostonians have accepted a new opera on the subject of Alfred the Great; the book by Charles Bradley, now in advance of Sothern, and the score probably by Victor Herbert.

ENGAGEMENTS.

Frank Mordaunt and George D. Parker, by Julian Magnus, to support John E. Kellerd in The Cipher Code, which will have its first metropolitan hearing at the Fourteenth Street Theatre Sept. 30.

Wilton Marks, for Agnes Burroughs' East Lynne.

Franklyn Whitman, for A Homespun Heart.

John G. McDowell, for Murray and Mackey's Ben Ton Ideals, season opening Aug. 5.

For From Scotland Yard: Albert Hosmer, Henry Hascombe, Edwin Nye, William Morris, James J. Boyd, Gus Mortimer, Harriet Ross, Lizzie Du Roy, Nellie St. Leonard, Nellie Granger, Gwendolyn Granger, and Henry Botter.

Rowley and Gay with the Rogers Dramatic company, to do their specialties.

Thomas Meegan for the part of Simon Krum for the engagement of The Dairy Farm in Philadelphia.

Charles Francis Nelson and Leah Roderic, jointly, for the season of 1901 and 1902 with the Keystone Dramatic company.

Maude Granger, Eleanor, Blanche Otis, Gertrude Perry, George Wharnock, Macey Harlan, and Don D. Orr are in the cast of King Washington.

Harry Rogers has been specially engaged by David Belasco to play the principal character part in the David Warfield production opening in New York Sept. 9 next.

Hans Robert, specially engaged by [illegible] and Company to succeed Walter Thomas with Mrs. Le Moyne.

Thomas Meegan, for The [illegible]

Carrie Clarke Ward, [illegible] Theatre Stock, Peak's Island, Me.

Pearle Bight, as [illegible], A Texas Steer.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill shows Genaro and Bailey, Belle Stewart, three Schuyler Sisters, Dan and Dolly Mann, C. W. Littlefield, Josie and Willie Barrows, the Goolmans, Mr. and Mrs. John T. Chick, Lawson and Namon, West and Williams, Williams and Hood, Humes and Lewis, Etta Victoria, and the vitagraph.

Keith's Union Square.

B. F. Keith's spectacular production, with a pageant of nations, scarf dance and hussar drill, introducing forty girls, is the topline. Others are John Jack in The Holly Tree Inn, Murphy and Butler, Melville and Stetson, James Richmond Glenroy, Harding and Ah Sid, Mlle. Olive, Raenetta, Newell and Shevett, Arras and Alice, Mr. and Mrs. Swickard, Martini, the MacMahons, and Nello.

Proctor's Twenty-third Street.

Patrice presented The Girl in the Moon. Others are Eckert and Berg in Little Pee Weet, Torcat, Clarice Vance, "The Automobile Girl," Brothers Kennard, George Hammersmith, and John Healy.

Proctor's Fifth Avenue.

Madame Butterfly passes its seventy-fifth consecutive performance here to-day. The bill also shows Severus Schaeffer, Nichols Sisters, Giacinta Della Rocca, Parker's dogs, Crane Brothers, Little and Pritzkow, and Bell and DeVeaux.

Proctor's Palace, Fifty-eighth Street.

Digby Bell tops the turns in his monologue, and his coworkers are Ward and Curran, Pauline Moran and Turner's pickaninnies, the Bachelor Club, Lores Grimm, Hale and Francis, the Baileys, the Four Jesters, and Julia Ralph.

Proctor's 125th Street.

J. K. Murray and Clara Lane in an operatic sketch, the Five Olracs, Pete Baker, Trovollo, Dean Edsall and Charles Bevins, Mr. and Mrs. Tony Farrell in An American Duke, Newell, Chinquilla and Dunifrio, Howard and Linder, and the kalatechnoscope are listed for the week.

Koster and Bial's.

The White Rats offer another big bill, retaining James J. Corbett, and adding Camille D'Arville, Mr. and Mrs. Sidney Drew, Sam, Kitty and Clara Morton, Leroy and Clayton, John Gilbert, Juan Caicedo, Haines and Pettingill, Loris and Altina, Sam Marion, McCoy Sisters, Mazuz and Mazet, and Frank and Don.

Weber and Fields'.

The new burlesque on Captain Jinks of the Horse Marines is in its second week, and the stock company are nearing the close of their local season.

New York.

The stock company continue in the same bill of burlesque and ballet, which has proved such a potent magnet at the low prices.

THE BURLESQUE HOUSES.

DEWEY.—Robert Manchester's Crackerjacks opened yesterday for a week. The olio consisted of McIntyre and Rice, McDonald Brothers, Belle Wilton, Weston and Allen, Mayo Sisters, and Judge and Smith.

MINER'S BOWERY.—Howard and Emerson's A New York Girl has moved from the Dewey for the week.

LONDON.—The Victoria Burlesquers have forsaken Harlem for a week on the lower East Side.

MINER'S EIGHTH AVENUE.—Weber's Dainty Duchess, led by Letta Meredith, is holding receptions of the western slope of Manhattan.

OLYMPIC.—Bissell's Fads and Follies are amusing the uptowners.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—An especially strong bill drew crowded houses. The Girl with the Auburn Hair returned and made even more of a success than on the occasion of her first sensational engagement here. The act has been measurably improved and was received with much favor. The Agoust Family held over for their third week here in their marvelous juggling and clever pantomime. Milton and Dolly Nobles, assisted by Elizabeth De Witt, earned heartiest applause in A Blue-Grass Widow. Mr. Nobles' fine comedy work was thoroughly appreciated and so was Mrs. Nobles' dainty acting. Al Shean and Charles Warren got away with a very large-sized slice of popularity in their hilariously ridiculous sketch, Quo Vadis Upside Down. Louis A. Simon, assisted by Grace Gardner, Robert Genp and Walter Lee, presented Will M. Cressy's The New Coachman, and went exceeding well. Mr. Simon is one of the neatest, cleverest comedians in vaudeville and he was capably supported. Elizabeth Murray sang and told stories with her accustomed easy grace and scored nicely. Ascott and Eddie captured no end of applause for their quaint and really admirable acrobatics. J. H. Maccann made his American reappearance and was well received in a collection of fetching musical specialties, especially in his usual concertina tricks. Others were the Burto Lowande-Wilson circus, Mohring Brothers, the Renzettas, Donnelly and Paterson, the stereopticon and the biograph.

PASTOR'S.—The Smedley Sketch Club led the line-up with Katherine Stagg's sketch, The Little Mother, which made a most favorable impression and got no end of applause. It is a thoroughly charming act and is played with delightful sympathy and artistic finish by the sundry Smedleys—Ellie, Pearl, Ellis, Edwin and William H. The Three Powers Brothers put in their roller skating turn, which had gone so well the week before at Koster and Bial's. Linton and McIntyre scored another comprehensive hit in their new sketch, An Unloving Lover, which is calculated to show them off to excellent advantage, and which now goes much better than when it was first shown here. Ward and Curran, like the Powers, moved down from Thirty-fourth Street with distinct success, and provided many hearty laughs. Harry Edson and his uncommonly intelligent canine partner, "Doc" made their regulation hit. There is no better act of its sort than this. Lillie Western instrumentalized in her familiar expert way, and James Richmond Glenroy made his monologue and his historic green gloves go with their same old glee. Maud McIntyre gave a monologue that proved highly meritorious; John E. Drew sang and danced agreeably, and Franklin and Hiatt scored in their change act. Others, all coming in for much favor, were Falardo, Lyons, Daniel Harrington, Williams and Williams, and the vitagraph. Business limited only by the walls.

PROCTOR'S TWENTY-THIRD STREET.—Mrs. Felix Morris was seen for the first time in a new sketch, The Lady and the Burglar, by P. W. Peacock and George Taggart, being assisted by I. P. Wilkerson. This playlet disclosed a wife very angry about her husband remaining too late at his club. She makes up her mind to go back home to mother when a burglar enters and, overhearing her dissertation upon the husband's remissness, introduces himself as one of the clubmen sent to teach the husband a lesson by clearing out the place. When the husband returns, says the burglar, he'll find the valuables gone and will decide to stay home of nights. This appears a great scheme to the wife, who helps the intruder to get away with the goods, but, just as he starts off, she sees through the game, pulls a revolver, and rings for the police. The burglar drops the spoil and makes a dash for the door where, however, a policeman nabs him and brings him back. He has already pleaded for mercy in his family's name and the wife, taking pity, declines to complain against him. There have been many, many burglar plays, but this one, brightly written, developed a new idea in the burglar's ingenious game and it was thoroughly appreciated. Mrs. Morris, always a charming, dainty actress, enacted the wife with effective grace and Mr. Wilkerson played the burglar with quite the proper humor and toughness. William Devere, assisted by W. Morrow, made his "continuous" debut in a neat sketch entitled A Chance Acquaintance, which afforded Mr. Devere opportunity to offer some of his justly celebrated verses that need no word of introduction to playerfolk. The sketch was just a framework, but it was a good one and Mr. Morrow proved a clever assistant. The act scored very successfully. The Vilona Sisters did their pretty musical act and went well. A little improvement might be made, it would seem, by introducing action in the dark scene. Peter F. Baker repeated his success at other Proctor houses in German comedy, and the others were Crane Brothers, Kreisel's dogs, the Baileys, Burrell Barbaretto, August, Gus Burkhart, Prouty Brothers, the travel views and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—Madame Butterfly served its sixth week, and Valerie Bergere and Claude Gillingwater increased their popularity by their work in the principal roles. As was remarked in these columns last week, the performances of these excellent players seem to improve every day and are all the more enjoyable upon repeated hearings. Joe Welch showed up with a lot of new Hebrew stories and a few old ones, but all made hits. He omitted his parodies and let his monologue rest entirely on his stories, which, of course, were enough to make it go. Clarice Vance sang coon songs in her own delightful fashion and honestly won a big reception. Mr. and Mrs. Tony Farrell offered again An American Duke, in which they had been seen at other Proctor houses recently. Newell, Chinquilla, and Dunifrio turned in a good musical act that was well received, especially a capitally rendered harp solo. Hale and Francis reiterated their Keith's success of a few weeks ago in hoop rolling and club swinging. Ingram and Jacklin illustrated a couple of songs acceptably and accompanied "The Holy City" with some views that surely come pretty near to sacrilege. The New York Ladies' Quartette vocalized pleasantly, and the remaining members were Ella Morris, Haider, the kalatechnoscope, and the travel pictures. Large business.

PROCTOR'S PALACE.—Frederic Bond and company in Her Last Rehearsal was the big inducement offered by the management. Joe Myra and Buster Keaton made the laughing hit of the bill. Buster is a diminutive five-year-old comedian who is unusually funny. He impresses one as a healthy, roguish child with a lively dash in him that is irresistible. Without appearing unnaturally precocious or impertinent, he manages to keep the audiences in roars from the time he is dragged on the stage by his father, sitting on a broom, until his exit, which he makes hanging on to his father's leg. The father does some remarkably clever acrobatic work in a loose jointed lazy fashion, sorrowfully reprimanding his son for his pranks the while. Max Waldon, the character change artist, proved a big feature, as did Will H. Fox, "Paddywhiski." The Willis Troupe, George Hammersmith, Arvello, Barr and Benton, Torcat, Francis Le Page, the travel views and the kalatechnoscope were the other numbers on the bill.

PROCTOR'S 125TH STREET.—There was nothing new in Harlem, the people of last week having appeared at other local houses under the same management during the past few weeks. The Automobile Girl was at the top of the turns, Bertha Darrel (the spelling of whose name seems to change with each new programme in which she appears) again winning favor with her cheerful assistants. Hill and Hull came back to town in their quaint acrobatics. Giacinta Della Rocca played the violin delightfully, as she always does, and won noteworthy applause. Parker's bright bow-wows did many admirable canine stunts, Aurie Dagwell sang excellently, the Brothers Kennard contributed clever gymnastics, and the bill was otherwise composed of Ed Estus, Bell and De Veaux, R. H. Mohr, D'Esta's marionettes, the Globe Comedy Four, the travel views, and the kalatechnoscope. Business good.

WEBER AND FIELDS'.—The new burlesque on Captain Jinks of the Horse Marines was put on last Thursday before the usual packed and immensely responsive house. There was somewhat less of it than of some of its forerunners, and somewhat more than still some others. It was, of course, hugely amusing, and the chief scorers were De Wolf Hopper in a fine burlesque of Edwin Stevens' Professor Beliarti and Fay Templeton in a capital paraphrase of Ethel Barrymore's Madame Trentoni. David Warfield had not much chance as Captain Jinks, and Lou M. Fields, Joseph M. Weber, and John T. Kelly were seen in limited opportunities as ballet girls, and very funny ones, as may be guessed. Virginia Foltz contrived to make an appreciable hit as a bellboy. There was no special scenery, the same setting shown in the burlesque of A Royal Family, which is continued, being employed for the new number, which closed the bill. Lillian Russell put in a new song, "Nerve," burlesquing Edna Wallace Hopper's "Tact" in Florodora, and it promises to be successful when she gets so that she has not to prompt herself from inscriptions on the back of a fan. There is hardly the remotest possibility that any one who had not seen Captain Jinks could have guessed in wildest moments what the burlesque was all about, but it was enjoyable nonsense, and may be set down as a hit. Fiddle Dee Dee remained as the first part and went with its whilom gusto and gingery absurdity. New Yorkers, judging by the overwhelming business at this pretty little playhouse, appreciate the fact that Weber and Fields have provided for them the best burlesque company that probably has ever been seen anywhere, and a performance of incomparable gaiety.

KOSTER AND BIAL'S.—The White Rats offered still another record annihilating programme and did again business that was no bigger only because the house couldn't hold any more people. James J. Corbett came on top with his new straight monologue, which turned out to be a winner of colossal proportions. It is a simple string of amusing anecdotes about things that have happened to Mr. Corbett during his travels as actor and as pugilist. All the yarns are new and most of them are funny indeed. The best part of the monologue is the absolutely natural, unaffected manner in which it is spoken and that Mr. Corbett fairly won out on his merits as an entertainer, leaving his fistic fame utterly out of consideration. Eddie Girard and Jessie Gardner went tremendously well in The Soubrette and the Cop, which never fails to land a large order of approbation. John Kernell corraled his usual modicum of applause for his entertaining heart to heart talk, and so did Charlie Case, with his quaint and truly humorous prattle. Dolan and Lenharr got away with the same old hit that they can't help making in A High-Toned Burglar; Wright Huntington and company presented with great success that capital little play, A Stolen Kiss, one of the cleverest acts in vaudeville; the Sisters Hawthorne made their accustomed triumph, and the rest included Hines and Remington, Cook and Sonora, Genaro and Bailey, Harry Howards' immensely brainy ponies, Ida Van Siclen, assisted by Macey Harlam, George B. Alexander, Powers Brothers, the Helstons, and Frank and Don.

NEW YORK.—The Giddy Throng, After Office Hours, and Marwig's ballets remained to crowded houses. The vaudeville numbers showed the Prosper Troupe, William Gould, Edna Aug, and Emma Carus. Dan McAvoy, William Burress, Charles H. Prince, Louis Harrison, Frank Doane, Pat Rooney, Edgar Halstead, Adele Ritchie, Mabel Fenton, Amelia Summerville, Mayme Gehrue, Mamie Gilroy, and the rest of the stock company continued to score in the burlesques.

HURTIG AND SEAMON'S MUSIC HALL.—Reilly and Wood's company did a big week's business here. Frank D. Bryan, Junie McCree, and Ollie Young and Brother were well received. Happy Fanny Fields' cleverness and piquant ways were appreciated. The Four Emperors of Music, Kelso, Welch and Melrose, Bennett and Stembler, Jordon and Crouch, and Pat Reil were the others.

The Burlesque Houses.

DEWEY.—Howard and Emerson's A New York Girl was the bill, completely satisfying large audiences and proving excellent entertainment. Howard and Emerson headed a big company, that brought to notice also the Melrose Brothers, Hansen and Nelson, Bartell and Morris, Kitty Nelson, Kelly and Davis, and Jimmy Frank.

MINER'S BOWERY.—Sam T. Jack's Own company, led by Mabel Hazelton, did the honors last week.

LONDON.—Rose Sydell's London Belles amuse the Londoners.

MINER'S EIGHTH AVENUE.—The Trocadero Burlesquers furnished amusement for west side folk.

OLYMPIC.—The Victoria Burlesquers put in a successful week in Harlem.

Photo by Feinberg, 16 W. 125 St.

THE KEATONS

HOW CLARA MORTON WON THE PRIZE.

Clara Morton, the sixteen-year-old daughter of Mr. and Mrs. Sam Morton, with her parents is at Koster and Bial's this week after a Western tour. While on the coast an unusual and altogether sincere compliment was paid to the beauty of this girl. Invited to participate in a performance given for charity by a fraternal society, Miss Morton immediately became the lodestone of all eyes.

A prize was to be voted to the most beautiful woman present. All the local beauties were out in war paint and feathers, looking everywhere for votes. There was considerable excitement, as it was to be a secret vote and a folded ballot. Imagine the surprise and consternation of the local beauties when there was read a ballot reading, "I vote for Miss Clara Morton, not only as the most beautiful woman present, but the best-looking girl I ever saw." The ballot was not signed, but its declaration met with applause. Later another ballot for Miss Morton was found, then another, and soon she became the feature of the race. The hall buzzed like a beehive. Every one was asking whom Clara Morton might be. Now and then a man would explain, but the ladies were insatiable in their desire for information, while the modest little cause of all the excitement sat in the balcony, blushing like an Italian sunset.

Finally the vote was announced and Miss Morton was the winner by some twenty votes. Her strongest opponent sat sobbing in a corner as if she had lost her whole family and all hope of happiness. Miss Morton, seeing her, promptly sent word that she had withdrawn in favor of the tearful lady, and without waiting for reply left the place. Next day at the theatre there came to Miss Morton a huge basket of flowers with a note which read: "We are going to see that you get something. Besides being the best looking girl that ever struck the town you are a good fellow." And it was signed "A few fellows who voted for you."

COMBINED MINSTRELS AND A PANTOMIME.

On May 1 the Al. G. Field Big Minstrels, known as the Eastern company and managed by Dan Quinlan, will combine with the Al. G. Field Greater Minstrels, known as the Western company, managed by Charles H. Armitage. After the consolidation the companies will be known as the Al. G. Field Greater Minstrels, and hereafter Al. G. Field will have but one minstrel company which he will head. Although the Eastern company has been a financial success, the two companies have created confusion in the minds of patrons and local managers. Mr. Field has concluded that one big minstrel company is enough for any one man to handle. Ted Faust, of the Faust family of acrobats, who with his troupe has been under engagement to Al. G. Field the past three years, will put out a spectacular pantomime, Cinderella, next season, with the largest pantomime company that has toured this country. The production has been used by the Faust Family in England and Australia, and will be mounted with new scenery, costumes, and effects. In addition to a number of American performers about twenty will be brought from Australia and England. Nearly all week stands will be played and the enterprise will be managed by Al. G. Field.

VAUDEVILLE AGENTS GET TOGETHER.

The various vaudeville booking agents of the city met on Saturday at the Victoria Hotel, at the inspiration and instance of Robert Grau, and organized an association to be known as the United Amusement Agents of North America. They decided that, if actors and managers had associations, there was no reason why agents should not have some such, and they are convinced that their organization will redound to the best interests of all three classes. James J. Armstrong was elected president; Walter J. Plimmer, secretary; and William Morris, treasurer. George Homans was appointed press representative. Others at the first meeting were Emanuel Warner, Joseph F. Vion, Robert Grau, Jo Paige Smith, John J. Iris, Henry Pincus, and Charles L. Sasse.

FAMILIARITY BREEDS CONTEMPT.

The uniformed ushers who were lolling in the aisles of a continuous performance house one afternoon last week straightened up as the superintendent of the day passed critically over his beat. There were no programmes or newspapers on the floor to be picked up, nor crying babies whose guardians seemed to be in need of a word of advice or warning. For a moment the superintendent stood silent, majestic; then, directing a Cæsarian twist of his thumb toward the audience, he whispered hoarsely: "Give 'em a drink." And the ice water drill was on.

THE KEATONS.

The Keatons are pictured on this page in an active pose that tells the best part of the story of their act, known in vaudeville as The Man with the Table. The somewhat curtailed figure in the right hand corner of the picture is one Buster, the Keatons' male heir. Buster, who has inherited the family talent, made his theatrical debut about the middle of this season, and was a success from the outset. The act has just played over the Proctor circuit and is booked for a return tour.

MADAME SCALCHI FOR VAUDEVILLE.

Madame Scalchi, the famous operatic contralto, will make her vaudeville debut in September, having been booked by Robert Grau. Mr. Grau has recently booked the highly successful tours of Vernona Jarbeau, Homer Lind, and George W. Leslie, who is now assisted by Mrs. Leslie (Louise Willis Hepner). Bettina Gerard, another of Mr. Grau's bookings, will be seen for the first time in a sketch in Chicago next week, having decided to try somewhat other than a single turn.

STOCK COMPANIES FOR PROCTOR.

F. F. Proctor decided last week to install stock companies at some, if not all, his vaudeville theatres within a month or two. J. Austin Fynes, his general manager, is busy arranging for the innovation, which will involve the presentation of abbreviated versions of standard and popular plays by the stock organizations, who will alternate at the various Proctor theatres. Vaudeville will be offered between acts and between the two daily play performances.

FLETCHER'S 350 HITS.

Charles Leonard Fletcher celebrated the 350th performance of his successful monologue at the Orpheum, Omaha, last week. Fletcher as a monologist and impersonator is now recognized as an extraordinary entertainer. He is at the Olympic, Chicago, this week.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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☞ SILENCE A POLITE NEGATIVE. ☜ If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again at once. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven plats of acts; if can open or close in one; EXACT time of acts and of "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

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Will the gentleman who received, by mistake, typewritten monologs (copyrighted) in music publisher's office, a few days ago, please return them and oblige
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DOLAN AND LENHARR

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A STORY OF VILLAGE LIFE.

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JOE WHITE AND BUSTER BEATON.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Notice to White Rats of America

The Vaudeville Agents, having formed an association which cannot but operate to the detriment of Vaudeville artists—as the managers have abolished the commissions—the White Rats of America have unanimously agreed not to book through any other agency except that known as the White Rats Vaudeville and Theatrical Agency.

It is believed that the Association of Agents has entered into a compact with the Eastern Association of Managers to split the commission—the managers thereby violating their word given as final to the press, public and artists. The White Rats of America, knowing the natural strength of their Society, have agreed in all cases where they cannot book with managers direct, under no conditions to book an engagement through any other source except their own agents.

A FULL AND EFFICIENT STAFF OF TWENTY-FIVE CLERKS AND ASSISTANTS, UNDER THE DIRECTION OF OUR BOOKING MANAGER, W. W. (DOC.) FREEMAN, LATE OF THE WESTERN ASSOCIATION OF VAUDEVILLE MANAGERS, ARE NOW ENGAGED AT OUR OFFICES IN BOOKING THE MEMBERS OF OUR SOCIETY ALL OVER THE WORLD.

This is the result of a refusal on the part of the agents to accept a fair and equitable proposition which was offered them by our Society last week. (See this week's Bulletin.)

We, the undersigned, members of the Board of Directors, now assembled in New York City, have unanimously agreed to stand by the above ultimatum.

Our agency is our Society; our Society is our Agency. All for one and one for all. The managers have abolished the commissions—said commission amounting to half a million a year. This is the first victory won by the actors.

It is up to you. If you are a Rat, book yourself direct, or through the White Rats. Any member who feels that he cannot stand by this and our every effort to further his welfare, will kindly send in his resignation—in lieu of being expelled if caught with the goods.

GEORGE FULLER GOLDEN, BIG CHIEF.
DAVE MONTGOMERY, LITTLE CHIEF.
EZRA KENDALL,
DIGBY BELL,
WALTER LE ROY,
MILTON BOYLE,
HENRY LEE,
GEORGE COHAN,
JERRY COHAN,
BERT COOTE,
OLIVER DOUD BYRON,
JAMES F. DOLAN,
DAN CRIMMINS,
JAMES COOK,
JOHN W. WORLD,
HENRY E. DIXEY,
JOHN KERNELL,
WRIGHT HUNTINGTON,
JAMES HARRINGTON,
WALTER HAWLEY,
WILL C. MATTHEWS,
CHARLES T. ALDRICH,
GEORGE THATCHER,
JAC TUCKER,
CHARLES WAYNE,
FRANK WARD,
JOE MADDERN,
JOSEPH MAXWELL,
FRANK LALOR,
MARDO,
EDDIE GIRARD,
DAVID GENARO,
WILLIAM HINES,
TIM CRONIN,
WILL DENNY,
JOHN CURRAN,
CHARLES H. FALKE,
GEORGE W. DAY,
JOHN DILLON,
EDMUND DAY,
HARRY DILLON,
ARTHUR DON,
AL. FILSON,
SIE HASSAN BEN ALI,
MILTON ABORN,
JAMES F. POWERS,
JOHN W. RANSONE,
JOHN CAMP,
PAUL ARMSTRONG,
MART FULLER,
RAMZA AND ARNO,
HARRY LINTON,
JUNIE McCREE,
FRANK D. BRYANT,
J. C. NUGENT,
BOB VERNON,
JAMES J. CORBETT,
J. ROYER WEST,
JOHN SPARKS,
FRED HYLAND,
JOHN RUSSELL,
HARRY WATSON,
CHARLEY GRAPEWIN,
SAM CURTIS,
HERBERT HOLCOMB,
BOB DAILY,
ED M. FAVOR,
PAUL DRESSER,
JOSEPH FLYNN,
R. C. MUDGE,
SAM BERNARD,
FRED STONE,
OTIS HARLAN.

Besides the above members of the Board of Directors, all other members of the Board voted by wire to abide by the decision of the above members here assembled.

N. B.—Members of our Society are hereby advised that the weekly publication called the "White Rats" is neither authorized, recognized nor read by the White Rats of America.

THE TALK OF NEW YORK

MR. FRANK CUSHMAN

THE 20th CENTURY MINSTREL.

EVERYTHING NEW.

New Songs, New Dialogue, New Costume, New Make Up; in short, a Brand New Act. BIGGEST HIT MADE IN NEW YORK FOR YEARS. Will open in London, Eng., as a Special Featured Attraction at the Palace.

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Next Season Open for Minstrels, High Class Vaudeville or Comedy

PROCTOR'S 5TH AVE. THEATRE, Broadway. What THE MORNING TELEGRAPH says, Jan. 29, 1901, New York City: IT IS REALLY NEW.—Frank Cushman has a "coon" talking and singing act that will undoubtedly be copied by the buccaneers of the business. It is as neat a vaudeville act as has been seen in seasons, and takes because of its quiet refinement. Cushman has broken away from the burnt cork, and makes up as a light chocolate "nigger" singer, in well made and well fitting clothes. He eschews the gorgeousness of the old time minstrel and the clowneries of the vaudeville "nuts." He sings well and his jokes are of the quick, snappy sort that go off like a pack of firecrackers. He woke up a sleepy and rather indifferent audience in a way that stamped his work as not only down to date but effective. He act is a model in its way, and will be appreciated by those who tired of the old methods and worn out "coon" monologues

---

Geo. W. Leslie and Louise Willis,

IN

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30
Minutes of Screaming Laughter,

CHUMS.

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"THE BEST VALUE,"

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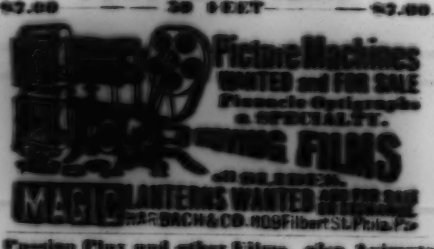

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Generally have one or two on hand.

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The Keith Theatre, Providence; E. F. Albee Proprietor.

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WHERE RATS' PROGRESS.

Last week was one of comparative quiet with the White Rats. Their points having been gained in their fight with the Association of Vaudeville Managers, they have been content to perfect their own booking and departments and to run their own theatres, which continue to break records in receipts as well as in bills. Perhaps the present status of the situation is pretty well sized up in the remark of a prominent member of the Managers' Association who, looking at the matter from his own standpoint, of course, is quoted as saying, "The White Rats have killed business in this country for two years."

Almost every headliner, whether a member or not, has placed his or her name with the Rats' booking office, and W. W. Freeman, of Chicago, has been engaged to take charge of this department. Some few Rats, it is true, have been going about giving wild, weird news to credulous or prejudiced writers, and some have done other disloyal acts, and the Rats have planned to rid themselves promptly of such unnecessary dead wood.

The name of the Rats' efficient and popular press agent which appeared in last week's MIRROR as "Paul Aldrich" should have read Paul Armstrong.

CECILIA LOFTUS' SUMMER TOUR.

Robert Grau, in conjunction with Emanuel Warner, of Richard Warner and Co., have engaged Cecilia Loftus for a Summer trip, opening on June 3 for special one-night engagements in cities that she has not already played and for three nights in Montreal. Miss Loftus will introduce her familiar imitations, and will be seen, too, in a short play, wherein she will be assisted by William Courtenay. Between these features there will be shown a vaudeville bill of very high class, and the enterprise will all be conducted on high lines at high prices.

VAUDEVILLE JOTTINGS.

Monroe, Mack and Lawrence were retained for a second week at the Wonderland, Detroit. Their new act, How to Get Rid of a Mother-in-Law, is said to be the best that Mr. Monroe has yet written.

Charles Leonard Fletcher was entertained by the Diamond Club, Omaha, Last Wednesday. Fifty members of the club attended his performance at the Orpheum and presented to Mr. Fletcher a large bouquet of roses. Mr. Fletcher responded with an impromptu speech of thanks, which proved the hit of his monologue.

The Dainty Paree co. are resting this week, and Caswell and Arnold are playing a special engagement with the Huntley-Jackson co. at the Fall River Academy of Music.

An abscess was removed from the brain of James Bubly at the Seney Hospital, Brooklyn, the other day, and he is now recovering. He was taken to an Elizabeth, N. J. hospital some weeks ago and declared to be suffering with concussion of the brain. He could talk but incoherently. The surgeons in Brooklyn made a new diagnosis and with apparently complete success.

Robert Hilliard's suit against Manager J. P. Garson, of Rochester and Toledo, for alleged breach of contract, will come up this week in the Supreme Court. Mr. Hilliard contends that a contract for performances at the Empire, Toledo, was violated and a feature of the prosecution probably will be a test of the Ohio law that prohibits acting on Sunday.

John C. Fisher has taken steps to prosecute M. A. Luescher, Robert A. Smith, and Harry MacConnell for alleged infringement of Florodora in Beaux and Belles.

The Schilkes have scored such a hit at the Boston Music Hall that they have been re-engaged for two weeks. The Boston papers enthused over the act and Maud Schilke's wardrobe. Mr. Schilke will put on a big production during the Summer, and they are booked for Europe next season, opening at the London Alhambra.

Mr. and Mrs. Neil Litchfield begin a tour of the Proctor circuit on April 15. They are booked ahead for five months.

The Two McDonald Brothers and Belle Wilton close their second season with Robert Manchester's Cracker Jacks at the Dewey Theatre, New York, this week.

Helen Young has been engaged to play in support of James O. Barrows in vaudeville.

Louise Dresser has been compelled by illness to cancel the rest of her season with the Orpheum Show and has gone to her home in Cincinnati to recuperate.

Walter Stetson and Margaret Le Maar joined The Queen of the Orient at Albany on March 28, to introduce their specialty, Ruben's Dilemma, and to play parts.

Charles Dickson will present at Keith's, Boston, on April 8 a new playlet, entitled The Lady and the Bath.

Billy Emerson returned to the stage at Milwaukee on March 27, joining William H. West's Minstrels and introducing his familiar talk and songs.

David O'Brien and Henriette Herold are booking through the White Rats' agency their new act by Cor T. Murphy.

Hugh L. Cardozo, press representative of the Bijou Theatre, Richmond, Va., was married in that city on March 28 to Mary Lee Walden.

Louise Von Sherzer, Flora Wilkes, and Donald Schaeffer have formed a partnership to tour in vaudeville.

Ida Orten was taken to the Longview Asylum, Cincinnati, suffering from dementia. She retired from the stage about seven years ago and has since resided at 1511 Plum street, Cincinnati.

Al. Leach and the Three Rosebuds in Joseph Hart's Examination Day at School have joined the Orpheum Show for the rest of the season.

The Helmreich Family of acrobats will open at Keith's, Union Square, on April 29. F. W. Helmreich retired from circus work eighteen years ago and has since lived in Denver, where for many years he was athletic instructor at the Denver Athletic Club.

Lee Harrison will rejoin Weber and Fields' co. next season.

The Actors' Protective Union is organizing local unions of vaudeville performers in New England.

George M. Keefer has leased the Cincinnati Lagoon for the Summer.

Treasurer Al Minehan, of Weber and Fields' Music Hall, will have his annual benefit there on April 7.

James W. Morrissey, managing Lole Fuller, returned to town last week to arrange for her reappearance here, after which she will probably go again to Paris, her contract for performances in Japan being canceled.

Harry Bodworth, who managed the White Rats' carnival at Poughkeepsie N. Y. recently, wishes to return thanks for his fellow artists and himself to the local Elks, who entertained them most hospitably.

May Edouin and Frederick Edwards, an English comedian, made their debut in vaudeville at Springfield, Mass., yesterday (Monday), in a sketch called Venus and Adonis.

Mr. and Mrs. Joseph Hart (Carrie De Mar) are spending this week resting at Lakewood, N. J.

Frank Latona is on his way to Australia, under contract with Harry Rickards.

The "Affair of Honor" craze, picturing the story of Bayard's famous paluting, which stirred up this country ever so long ago, has struck London and scored at the Tivoli there.

The Barbecks have completed three long engagements at Dresden, Prague and Vienna, for all of which they have been re-engaged. They are now at the Mellini Theatre, Hanover, where their extraordinary hoop rolling scores prodigiously.

The American biograph has just passed the fourth anniversary of its opening of its continuous engagement at the London Palace.

William L. Dockstader, manager of Dockstader's Theatre, Wilmington, Del. has signed with the New Auditorium Pier Co., Atlantic City, N. J. and will manage the pier for the coming season, giving vaudeville and farce and musical comedies.

Flove Redledge, an American girl, who a couple of years ago was with The Highwayman, has made a hit in England singing at the music halls. She appeared first in London in a Christmas pantomime, and is now singing at the Palace Theatre of the Varieties.

Mary Brooks, of Mallory Brothers and Brooks, prior to opening on the Kohl and Castle circuit, has purchased an 8850 Lyon and Healy harp, which will add much to the act.

The Four Orts have scored so successfully on the Keith circuit in Matt Ott's sketch, The Smart Set, that they have booked a return over the circuit.

The Oneida County, Wis., fair will be held at Rhinelander, Sept. 9-12, 1901. F. E. Parker is secretary.

Pauline De Vere made her vaudeville debut at Shea's, Springfield, Mass., yesterday (Monday), in a singing act.

Manager James R. Camp will inaugurate a Summer season of vaudeville at the Auditorium, Louisville, commencing in May. All engagements at his house will commence on Monday nights.

The Buffalo Academy will be opened with vaudeville, under management of M. S. Robinson, on April 27.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Norton—Shoedy's, New Bedford, 1-6.
Aglos Trio—Empire, Cleveland, 1-6.
Agoust Family—Keith's, Phila., 1-6.
Abearns, The—Grand, Indianapolis, 1-6.
Albaugh, Jno. W.—Chase's, Baltimore, 1-6.
Alden, John—Orpheum, Omaha, 1-6.
Alexander, Geo. B.—K. and B., N. Y., 1-6.
Ali Hassan, Ben—M. H., Boston, 1-6.
Allen and Appleton—Standard, St. Louis, March 31-6.
Allisons, The—M. H., Brooklyn, 1-6.
Arnim and Wagner—Keith's, Providence, 1-6.
Arras and Alice—Keith's, N. Y., 1-6.
Arvello—Proctor's 125th St., 1-6.
Asheys, The—Park, Youngstown, 1-6, M. H., Boston 7-20.

ATCHISON-ELY, EDGAR—Wonderland, Detroit, 1-6, Cook's, Rochester, 8-13.
Bachelor Club—Proctor's 58th St., 1-6.
Badeys, The—Proctor's 58th St., 1-6.
Baker, Pete—Proctor's 125th St., 1-6.
Barrows, Josie and Willie—Pastor's, N. Y., 1-6.
Barrett Bros.—Grand, Indianapolis, 1-6.
Bell, Digby—Proctor's 58th St., 1-6.
Bell and Devenaux—Proctor's 5th Ave., 1-6.
Bennett and Stembler—Novelty, Brooklyn, 1-6.
Bindley, Florence—M. H., Boston, 1-6, Orpheum, Brooklyn, 8-13.
Bingham, Jas. E.—Chase's, Baltimore, 1-6.
Bison City Quartette—Empire, Toledo, 1-6.
Blake, Harry and Flora—Empire, Nottingham, Eng., 8-13.
Blocksom and Burns—Novelty, Brooklyn, 8-13.
Briggs, Billin—Sheedy's, New Bedford, 1-6.
Broadway Trio—Sheedy's, New Bedford, 1-6.
Bryan, Frank D.—Novelty, Brooklyn, 1-6.
Burkhart, Lillian—Park, Youngstown, 1-6.
Burt, Nellie—Chase's, Wash., 1-6.
Bush and Gordon—Keith's, Phila., 1-6.
Cabeedo, Juan, Haines and Pettingill—K. and B., 1-6.
Campbell and Dare—Arch St., Phila., 1-6.
California Trio—Arch St., Phila., 1-6.
Carroll, Nealy—Columbia, St. Louis, 1-7.
Carter, Billy—Columbia, St. Louis, 1-7.
Case, Charlie—K. and B., N. Y., 1-6.
Casey and Le Clair—Gilmore, Springfield, 1-6.
Caswell and Arnold—Academy of Music, Fall River, 1-6.
Chick, Mr. and Mrs. John T.—Pastor's, N. Y., 1-6.
Cincinnati, Max—Shea's, Buffalo, 1-6.
Circus, Carrie—Amsterdam, Holland, 1-30, Empire, London, May 5-July 1.
Charges, Verner—Gilmore, Springfield, 1-6.
Clifford and Dixon—Empire, Rochester, 1-6.
Clipper Quartette—Grand, Indianapolis, 1-6.
Clower Trio—Keith's, Phila., 1-6.
Coghlan, Rose—Keith's, Boston, 1-6.
Conway and Leland—Chase's, Baltimore, 1-6.
Cook and Sonora—K. and B., N. Y., 1-6.
Courtney and Dunn—Proctor's 125th St., 1-6.
Corbett, Jas. J.—K. and B., N. Y., 1-6.
Craigs, The—Proctor's 23d St., 1-6.
Crane Bros.—Proctor's 5th Ave., 1-6.
Cressy and Dayne—Columbia, Cincinnati, 1-6, Olympic, Chicago, 8-13.
Crolius and St. Alva—Keith's, Providence, 1-6.
Cunningham, Jean—Duquesne, Pittsburg, 1-6.
Cushman, Holcombe and Curtis—M. H., Boston, 1-6.
Cyclonic Six—Novelty, Brooklyn, 1-6.
Daly and Severe—Arch St., Phila., 1-6.
Daly, Lizzie and Vinie—Empire, Cleveland, 1-6.
Dandy, Jess—Leland, Albany, 1-6, Pastor's, N. Y., 8-13.
Darrow, Mr. and Mrs. Stuart—Grand, Indianapolis, 1-6, Hopkins, Chicago, 7-13.
D'Arville, Camille—K. and B., N. Y., 1-6.
Davis, Belle—Keith's, Boston, 1-6.
Davis, Jessie Bartlett—Empire, Cleveland, 1-6, Orpheum, Brooklyn, 8-13.
Davis and Macauley—Olympic, Chicago, 8-15.
Day, Geo. W.—Chase's, Baltimore, 1-6.
Deaves' Marionettes—Chase's, Baltimore, 1-6.
Dempsey-Mack—Columbia, St. Louis, 1-6, Haymarket, Chicago, 8-15.
Derenda and Breen—Keith's, Providence, 1-6.
D'Esta's Marionettes—Proctor's 5th Ave., 1-6.
De Witt, Josie—Cook's, Rochester, 1-6.
Dillon, Bros.—Grand, Indianapolis, 1-6.
Dixon, Bowers and Dixon—Cook's, Rochester, 1-6.
Doherty Sisters—Duquesne, Pittsburg, 1-6.
Dolan and Lenharr—K. and B., N. Y., 1-6.
Downs, J. Nelson—Apollo, Dusseldorf, Germany, 1-31.
Drew, Mr. and Mrs. Sidney—K. and B., N. Y., 1-6.
Dupont, Mary; Lothian, Chas.—Chase's, Baltimore, 1-6.
Eckert and Berg—Proctor's, 23d St., 1-6.
Eddy, Jenny Trio—M. H., Brooklyn, 1-6.
Edsall, Dean—Proctor's 125th St., 1-6.
Edwin, May—Gilmore, Springfield, 1-6.
Eldridge, Press—Wells, Norfolk, 1-6, Bijou, Richmond, 8-13.

ELLSWORTH SISTERS—Palace, Manchester, Eng., 1-6.
Elseeta—Proctor's, Albany, 1-6.
Empire City Quartette—Wonderland, Detroit, 8-13.
Engel, W. Carl—Empire, Cleveland, 1-6.
Falardo—Orpheum, Brooklyn, 1-6.
Farrell, Tony, Mr. and Mrs.—Proctor's 125th St., 1-6.
Fields, Fanny—Novelty, Brooklyn, 1-6.
Fields, Nettie—Park, Youngstown, 1-6.
Fields, W. C.—Palace, London, 18—indefinite.
Fields and Ward—M. H., Brooklyn, 1-6.
Finlay, Raymond—Duquesne, Pittsburg, 1-6.
Finneys, The—Keith's, Providence, 1-6.
Fish, Fanny—M. H., Boston, 1-6.
Fisher and Carroll—Shea's, Buffalo, 1-6.
Fisher, Mr. and Mrs. Perkins—Chase's, Washington, 1-6.
Flatow and Dunn—Empire, Rochester, 1-6.

FLATT AND SUTHERLAND—Keith's, Boston, 8-13.
Fletcher, Leonard—Olympic, Chicago, 1-6, O. H., Chicago, 8-13.
Flockton, C. P.—Cook's, Rochester, 1-6.
Fox and Clark—Columbia, St. Louis, 1-6.
Francelli and Lewis—Arch St., Philadelphia, 1-6.
Frank and Don—K. and B., N. Y., 1-6.
Franklyn, Beth—Chase's, Baltimore, 1-6.
Fuller, Mollie and Burke—Orpheum, San Francisco, March 31-April 13.
Gardner and Vincent—Gilmore, Springfield, 1-6, Park, Worcester, 8-15.
Gassman, Josephine—Orpheum, San Francisco, 7-21.
Gay, Louise Whitney—Shea's, Buffalo, 1-6.
Gayler and Graff—Novelty, Brooklyn, 1-6, Orpheum, 8-13.
Geiger, John—Keith's, Providence, 1-6.
Genaro and Bailey—Pastor's, 1-6.
Gilbert, John—K. and B., N. Y., 1-6.
Girard and Gardner—K. and B., N. Y., 1-6.
Gladstone, Lotta—Park, Youngstown, 1-6, Grand, Indianapolis, 8-13.
Gleatroy, James Richmond—Keith's, N. Y., 1-6.
Goodmans, The—Pastor's, N. Y., 1-6.
Grapewin and Chance—H. and B., Brooklyn, 1-6.
Grant, Alf—Empire, Toledo, 1-6.
Grant, Sydney—Proctor's, Albany, 1-6.
Green, Chris—Standard, St. Louis, March 31-6.
Griffin, Gerald; Kingsley, Flora—Empire, Rochester, 1-6.
Grimm, Lores—Proctor's, 58th St., 1-6.
Hale and Frances—Proctor's 58th St., 1-6.
Hall, Lou—Keith's, Providence, 1-6.
Hallen and Fuller—Empire, Cleveland, 1-6.
Hammersmith, Geo.—Proctor's 23d St., 1-6.
Harding and Ah Sid—Keith's, N. Y., 1-6.
Harlan, Otis—Arch St., Phila., 1-6.
Harrison Bros.—Keith's, Phila., 1-6.
Haskell, Loney—Keith's, Phila., 1-6.
Hawthorne Sisters—K. and B., N. Y., 1-6.
Hayes, Edmond—Duquesne, Pittsburg, 1-6.
Haynes, Gertrude—Music Hall, Boston, 1-6.
Healey, John—Proctor's 23d St., 1-6.
Holstons, The—K. and B., N. Y., 1-6.
Herbert and Willing—Keith's, Phila., 1-6.
Herrmann, Adelaide—Cook's, Rochester, 8-13.
Holbrooks, The—Keith's, Boston, 1-6.
Holtz, May Eleo—Keith's, Phila., 1-6.
Hope, Lady Francis—Grand, Phila., 1-6.
Howard and Linder—Proctor's 125th St., 1-6.
Howard's Ponies—K. and B., N. Y., 1-6.
Hughes and Angel—Keith's, Boston, 1-6.
Humes and Lewis—Pastor's, N. Y., 1-6.
Hurd, Frederick—Chase's, Washington, 1-6.
Imperial Japs—Empire, Toledo, 1-6.
Ingram and Jacklin—Proctor's 23d St., 1-6.
Jack, John—Keith's, 1-6.
Jackson and Ingram—Proctor's 23d St., 1-6.
Jesters, Four—Proctor's 58th St., 1-6.
Johnsons, The—Shea's, Buffalo, 1-6.
Jones, Mr. and Mrs. Irving—Cook's, Rochester, 1-6.
Jordan and Crouch—Novelty, Brooklyn, 1-6.
Judges, Two—Empire, Rochester, 1-6.
Kenton, Joe Myra and Buster—Proctor's 23d St., 1-6, Pastor's, 8-13.
Kelley, Spencer—Grand, Indianapolis, 1-6.
Kelly and Mason—G. O. H., Indianapolis, 1-6.
Kelly, W. J.—Proctor's 23d St., 1-6.
Kendall, Ezra—Chase's, Wash., 1-6.
Kennard Bros.—Proctor's 23d St., 1-6.
Keno, Welch and Melrose—Novelty, Brooklyn, 1-6.
Kernell, John K. and B., N. Y., 1-6.
Kingsley, Julia—G. O. H., Indianapolis, Ind., 1-6.
Lassard Bros.—Standard, St. Louis, March 31-6.
Latell, Ed—Empire, Cleveland, 1-6.
Lavelle, Prof.—Grand, Indianapolis, 1-6.
Lawrence and Harrington—Columbia, St. Louis, 1-6.
Lawrence, Al.—Keith's, Providence, 1-6.
Lawson and Namon—Pastor's, N. Y., 1-6.
Layton, The—Music Hall, Brooklyn, 1-6.
Lelliotts, Three—Gilmore, Springfield, 1-6.
Leonard and Fulton—Empire, Rochester, 1-6.
Le Paige, Francis—Proctor's 23d St., 1-6.
Le Roy and Clayton—K. and B., N. Y., 1-6.
Lilliputian Trio—Gilmore, Springfield, 1-6.
Lingard, Georgia—Empire, Rochester, 1-6.

LINTON AND MINTURE—G. O. H. Phila., 1-6, K. and B., N. Y., 8-13.
Little and Pritzkow—Proctor's 5th Ave., 1-6.
Littlefield, C. W.—Proctor's, N. Y., 1-6.
Lockhart's Elephants—Shea's, Buffalo, 1-6.
Loftus, Cecelia—Keith's, Providence, 1-6.
Long, Nick, and Eloise Cotton—Shea's, Buffalo, 1-6, Shea's, Toronto, 8-13.
Loretta, Allie—Music Hall, Boston, 1-6.
Louis and Altma—K. and B., N. Y., 1-6.
Lorett—Proctor's 58th St., 1-6.
Lyons and Crowley—Music Hall, Boston, 1-6.
Maccann, Pat—Keith's, Boston, 1-6.
Maddox and Wayne—Arch St., Phila., 1-6.
Mallory Bros. and Brooks—G. H. Chicago, 1-6, Olympic, Chicago, 7-13.
Mann, Dan and Daly—Pastor's, N. Y., 1-6.

MANSFIELD AND MORLEY—Keith's, Boston, 1-6, Keith's, Providence, 8-13.
Marden and Dean—Columbia, St. Louis, 1-7.
Marlon, Sam, and McCoy Sisters—K. and B., N. Y., 1-6.
Marsh and Sartella—Olympic, Chicago, March 29-5, Columbia, St. Louis, 6-13.
Martin, Denver Ed—Standard, St. Louis, March 31-6.
Martini—Keith's, N. Y., 1-6.
Mast and Sartelli—Atlantic Garden, N. Y., 1-6, H and S., 8-13.
Matthews and Harris—Orpheum, Brooklin, 1-6.
Maxamillian and Shields—Arch St., Phila., 1-6.
Mazuz and Mazet—K. and B., N. Y., 1-6.
McAvoys, The—Music Hall, Boston, 1-6.
McBride and Goodrich—Empire, Toledo, 1-6.
McCabe, Sabine and Vera—Empire, Rochester, 1-6.
McCree, Junie—Novelty, Brooklyn, 1-6.
McDonald Bros.—Dockstader's, Wilmington, 8-13.
McIntyre and Primrose—Music Hall, Boston, 1-6.
McMahons, The—Keith's, N. Y., 1-6.
McPhee and Hill—Grand, Indianapolis, 1-6.
Melville and Stetson—Keith's, N. Y., 1-6.
Merritts, Three—Music Hall, Boston, 1-6.
Merritt, Hal, and Murdock, Florence—Shea's, Buffalo, 1-6.
Miles and Raymond—Grand, Indianapolis, 1-6.
Millar, Jessie—Cook's, Rochester, 1-6.
Monroe, Mack and Lawrence—G. O. H., Syracuse, 1-8.
Montrose, Louise—Duquesne, Pittsburg, 1-6.
Moran, Pauline, and Picks—Proctor's 58th St., 1-6.
Morland, Thomas and Roberts—Duquesne, Pittsburg 1-6.
Morris-Alburtus Trio—Cook's, Rochester, 1-6.
Morton, Sam, Kitty and Clara—K. and B., N. Y., 1-6.
Murphy and Butler—Keith's, N. Y., 1-6.
Murphy and Dunn—Sheedy's, New Bedford, 1-6.

MURPHY, SR. AND MRS. MARK—Orpheum, Kansas City, 14-20.
Murray and Lane—Proctor's 125th St., 1-6.
Murray, Elizabeth—Keith's, Phila., 1-6.
Musical Johnstons—Grand, Indianapolis, 1-6.
N. Y. Ladies' Quartette—Proctor's 23d St., 1-6.
Nawn, Tom—Grand, Indianapolis, 1-6.
Nello—Keith's, N. Y., 1-6.
Nelson Family—Columbia, St. Louis, 1-7.
Nevarros, Three, Keith's, Boston, 1-6.
Newell and Niblo—New Gilmore, Springfield, 1-6.
Newell and Shevette—Keith's, N. Y., 1-6.
Newell, Chinquilla and Dunufrio—Proctor's 125th St., 1-6.

NIBLO, FRED—Keith's, Boston, 1-6, Keith's, N. Y., 8-13.
Nichols Sisters—Proctor's 5th Ave., 1-6.
Nizarros—Gilmore, Springfield, 1-6.
Nobles, The—Orpheum, Brooklyn, 1-6.
Noles, The—Keith's, Boston, 1-6.
Norman, Mary—G. H., Chicago, 1-7.
Nugent—Arch St., Phila., 1-6.
Olive, Mlle—Keith's, N. Y., 1-6.
Olmes, Five—Proctor's 125th St., 1-6.
O'Meers Sisters—Keith's, Phila., 1-6.

OTIS, ADELE PURVIS—Keith's, Boston, 1-6, Keith's, N. Y., 8-13.
Orawer—Music Hall, Boston, 1-6.
Otts, Four—Chase's Washn., 1-6.
Partellos, The—Cortland 1-6, Binghamton 8-13.
Porters, Three—Cook's, Rochester, March 25-2.
Powers and Theobald—Park, Youngstown, 1-6.
Palmer, Adele—Duquesne, Pittsburg, 1-6.
Parker's Dogs—Proctor's 5th Ave., 1-6.
Patrice—Proctor's 23d St., 1-6.
Pierce and Egbert—Orpheum, Brooklyn, 1-6.
Pierce, Alice—Cook's, Rochester, 1-6.
Post and Clinton—Keith's, Providence, 1-6, Keith's, N. Y., 8-13.
Prelle's Dogs—Orpheum, Brooklyn, 1-6.
Rackett Brothers—Park, Youngstown, 1-6.
Rackett and Hazard—Sheedy's, New Bedford, 1-6.
Ralph, Julia—Proctor's 58th St., 1-6.
Ransone, John W.—Empire, Rochester, 1-6.
Rauschle—Cook's, Rochester, 1-6.
Redding, Francesca—Orpheum, Kansas City, 1-6.
Reilly and Woods—Novelty, Brooklyn, 1-6, Boston 8-13.
Reno and Richards—Duquesne, Pittsburg, 1-6.
Reptons, Four—Empire, Toledo, 1-6.
Rewnetta—Keith's, N. Y., 1-6.
Richards, Master—Music Hall, Boston, 1-6.
Ring, Blanche—Orpheum, Brooklyn, 1-6.
Robinson, Ethel—Chase's, Washn., 1-6.
Rocca, Gircinta Della—Proctor's 5th Ave., 1-6.
Rose, Julian—Park, Youngstown, 1-6.
Rowe, Ray L.—Duquesne, Pittsburg, 1-6.
Ruhlin, Gus—Standard, St. Louis, March 31-6.
Russell, Elion—Sheedy's, New Bedford, 1-6.
Russell and Maynard—Sheedy's, New Bedford, 1-6.
Subel, Josephine—Wonderland, Detroit, 1-6.
Sanderson Sisters—Music Hall, Brooklyn, 1-6.
Saunders, Lucille—Studebaker, Chicago, 1-8.
Schaeffer, Severus—Proctor's 5th Ave., 1-6.
Schuyler Sisters—Pastor's, N. Y., 1-6.
Seymour and Dupree—Keith's, Providence, 1-6.
Shaffer, Lillian—Keith's, Phila., 1-6.
Shattuck, Truly—Grand, Indianapolis, 1-6.
Shaw, Alice J.—Empire, Toledo, 1-6.
Shean and Warren—Orpheum, Brooklyn, 1-6.
Silvers, The—Columbia, St. Louis, 1-7.
Smith, Frank and Lillian—Columbia, St. Louis, 1-7.
Smoke and O'Brien—Columbia, St. Louis, 1-7.
Spencer Bros.—Standard, St. Louis, March 31-6.
Stanley and Birbeck—Grand, Phila., 1-6.
Stanley and Wilson—Empire, Toledo, 1-6, Music Hall, Boston, 8-13.
Stanton and Moderne—Grand, Indianapolis, 1-6.
Stephens, Hal—Park, Youngstown, 1-6, Empire, Cleveland, 8-13.
Stewart, Belle—Pastor's, N. Y., 1-6.
Sugimoto's Japanese—Keith's, Boston, 1-6.
Sully, Lew—Proctor's, Albany, 8-13.
Sweatnam, Willis P.—Shea's, Buffalo, 1-6.
Swiggett and Clark—Columbia, St. Louis, 1-7, O. H., Chicago, 8-15.
Switkard, Mr. and Mrs.—Keith's, N. Y., 1-6.
Symonds, Lottie West—Arch St., Philadelphia, 1-6.
Taggart and Cole—Arch St., Phila., 1-6.
Tedio, Henrietta—Proctor's 125th St., 1-6.
Tempest and Langdon—Sheedy's, New Bedford, 1-6.
Thomas, Hilda—Keith's, Providence, 1-6.
Thorne, Mr. and Mrs. Harry—Music Hall, Brooklyn, 1-6, Orpheum, 8-13.
Thornton, Bonnie—Arch St., Phila., 1-6.
Thurston, Howard—Winter Garden, Berlin, Germany, 1-30.
Torcat—Proctor's 23d St., 1-6.
Trovello—Proctor's 125th St., 1-6.
Turner's Pickaninnies—Proctor's 5th Ave., 1-6.
Ty Bells, The—Columbia, St. Louis, 1-7.
Vance, Clarice—Proctor's 23d St., 1-6.
Vano and Anvo—Music Hall, Brooklyn, 1-6.
Victoria, Etta—Pastor's, N. Y., 1-6.
Waldon, Max—Chase's, Washn., 1-6.
Warz and Ardelle—Empire, Cleveland, 1-6, Grand, Syracuse, 8-13.
Ward and Curran—Proctor's 58th St., 1-6.
Wells, Lew—Empire, Toledo, 1-6.
Wesworth, May—Keith's, Boston, 1-6.
West and Williams—Pastor's, N. Y., 1-6.
Western, Lillie—Grand, Indianapolis, 1-6.
White and Stuart—Cook's, Rochester, 1-6.
Whiting Sisters—Shea's, Buffalo, 1-6, Shea's, Toronto, 8-13.
Whitney Bros.—Empire, Bradford, 1-6.
Williams and Hood—Pastor's, N. Y., 1-6.
Williams and Mallory—Columbia, St. Louis, 1-7.
Williams and Tucker—Empire, Rochester, 1-6.
Williams and Willis—Music Hall, Boston, 1-6.
Williams, H. W.—Duquesne, Pittsburg, 1-6.
Williams, Gus—Grand, Phila., 1-6.
Wills Family—Keith's, Providence, 1-6.
Wills, Nat—Arch St., Phila., 1-6.
Wilson, Belle—Dockstader's, Wilmington, 8-13.
Winter, Winona—Keith's, Boston, 1-6.
Winton, J. W.—Empire, Cleveland, 1-6.
Wright and Huntington—K. and B., N. Y., 1-6.
Yale, Arnette—Standard, St. Louis, March 31-6.
Young America Quartette—Music Hall, Brooklyn, 1-6.
Young, Ollie, and Rube—Novelty, Brooklyn, 1-6.
Zimmer—Gilmore, Springfield, 1-6.

MUNRO AND SAGE MAKE PLANS.

Wallace Munro, of the managerial firm of Munro and Sage, returned to New York a few weeks ago from a busy season on the road, and has established a permanent office for his firm in Daly's Theatre building. The rooms in which the business of these progressive managers will henceforth be transacted face on Broadway, and in Mr. Daly's time were used as private business offices of the theatre. They have now been redecorated and furnished in attractive style. Mr. Munro will be in personal charge here, while Mr. Sage will travel with one or other of the firm's attractions. Although it is only a year since the partnership was formed Munro and Sage have already gained a very firm foothold in the world of theatrical enterprise. Their two companies—one presenting The Prisoner of Zenda, and the other, headed by Howard Gould, in Rupert of Hentzau—have been very successful this season. Next season the firm will have three companies on the road. One company will play on alternate nights in week stands The Prisoner of Zenda and its sequel, Rupert of Hentzau. Mr. Gould will be sent to the Pacific Coast at the head of a company playing Rupert of Hentzau only, and in the Spring he will be brought to New York to appear in a new play that the firm has secured for him. The third company will go into new territory in The Pride of Jennico, for which play, as well as the others mentioned, Munro and Sage have the exclusive rights. All three of the companies will be equipped next season with entirely new scenery and costumes. The success of the young firm is probably due to the fact that each of its members is thoroughly familiar with the theatre, both in front of and behind the curtain, and that the affairs of the firm are conducted in a businesslike and straightforward fashion.

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now been redecorated and furnished in attractive style. Mr. Munro will be in personal charge here, while Mr. Sage will travel with one or other of the firm's attractions. Although it is only a year since the partnership was formed Munro and Sage have already gained a very firm foothold in the world of theatrical enterprise. Their two companies—one presenting The Prisoner of Zenda, and the other, headed by Howard Gould, in Rupert of Hentzau—have been very successful this season. Next season the firm will have three companies on the road. One company will play on alternate nights in week stands The Prisoner of Zenda and its sequel, Rupert of Hentzau. Mr. Gould will be sent to the Pacific Coast at the head of a company playing Rupert of Hentzau only, and in the Spring he will be brought to New York to appear in a new play that the firm has secured for him. The third company will go into new territory in The Pride of Jennico, for which play, as well as the others mentioned, Munro and Sage have the exclusive rights. All three of the companies will be equipped next season with entirely new scenery and costumes. The success of the young firm is probably due to the fact that each of its members is thoroughly familiar with the theatre, both in front of and behind the curtain, and that the affairs of the firm are conducted in a businesslike and straightforward fashion.

CARL CARLSON.

Much interest is being shown in the production of Carl Carlson, the new Swedish comedy drama by [illegible] E. Sorlin, that will introduce the singing comedian, Arthur Donaldson, in the title role. Moffatt and Park have engaged a good company to support the new risen star and have also furnished a complete scenic equipment, which, in its thoroughness, will add greatly to this new Anglo-Swedish play. Unitt and Mangan, the well-known scenic artists of Daly's Theatre, New York, are responsible for the scenery and mechanical effects, and they are said to have turned out several beautiful sets. Especially is this true of a thrilling and realistic prairie fire scene, which occurs in act two of Mr. Sorlin's play. Another novel scene in this comedy-drama occurs in act 1. It is a cattle stampede. Messrs. Unitt and Mangan have constructed a panorman drop for this scene, which shows the wild rush of long horned steers. Many tuneful and catchy songs are introduced during the action of the play. Some of them are: "The Swing Song," "Hail to the Land of Our Birth," "My Mother's Lullaby," "Visions," "Retaliation," "My Native Land," and "The River God."

LOUISE WILLIS IN CHUMS.

Louise Willis, who will be remembered as Louise Willis Hepner, has decided to play the principal part with her husband, George W. Leslie, in Chums, which Mr. Leslie is playing in vaudeville. Cleveland, Buffalo, Toronto and Cincinnati all received Chums cordially, and the newspaper indorsement has been strong. Miss Willis, who has been so well known in operatic work, particularly so in Jack and the Beanstalk, La Poupee, The Ballet Girl and Princess Chic, has an opportunity to use her voice in this sketch. Robert Grau represents them in New York, and Mr. and Mrs. Leslie intend to continue in vaudeville for the Summer and next season.

PHIL HUNT GETS TENNESSEE'S PARDNER.

The present tour of Tennessee's Pardner, the fourth under the direction of proprietor and manager Arthur C. Alston, will not terminate until late in May. The rest of this season will be spent in New England, closing in Montreal on May 25. Next season the play will be under the management of Phil Hunt, who has secured from Arthur C. Alston the touring rights for the play in the United States and Canada. The attraction will be equipped with new scenery, and several of the original company, who have been playing the parts for four years, will be re-engaged.

MATTERS OF FACT.

Walter Colligan has made a hit as Cook with Walter E. Perkins in The Man From Mexico.

Herbert Sears desires open time this Summer for a musical comedy company of thirty people. He has a repertoire of popular successes. Mr. Sears should be addressed care of Henry Miller's company.

The Rogers Dramatic company produced Mr. Rogers' new play, The Man From Dannemora, at Phelps, N. Y., March 30. Play and players are said to have made hits.

Tom Ince is winning praise by his thoroughly artistic performances as Imp in When We Were Twenty-one. He has yet to receive an unfavorable press notice.

Alda Rivers, whose work with Robert B. Mantell has won her some pleasing encomiums, will be disengaged after April 6.

Sunbury, Pa., is to have a new theatre, now being built and announced for opening Sept. 1. W. W. Fisher will manage the Chestnut Street Opera House, as it will be styled. An opening attraction is wanted.

Arthur C. Alston has arranged with James B. Field, of the Academy at Chelsea, Mass., to play for his benefit night of April 16. Although Tennessee's Pardner has played several times in Boston, it will be the first appearance of the play in Manager Field's city. The attraction will also play several other benefits in Eastern cities before the termination of its season.

In last week's MIRROR appeared a notice that Madeline Russell was to appear in The Volunteer Organist. The name should have been Marion Russell, who has the emotional role.

St. George Hussey, a versatile character woman, particularly adapted to Irish comedy work, is open to offers for the Spring and next season. She has gone to her home at Elmhurst for a short rest.

Edward H. Flagg, of McVicker's Theatre Building, Chicago, Ill., has painted scenery for many theatres and his work has won words of commendation for local managers.

F. W. Lloyd, manager of the new theatre at Oneonta, N. Y., has a little time open in the present season, and is prepared to negotiate with attractions for 1901 and 2.

Julia Stuart resigned from The Christian, retiring April 7. She is open to engagement.

Galveston, Tex., at present boasts of but one theatre, the Harmony Theatre, which is being remodeled for next season. Dave H. Davis, manager, is now booking and will play Sunday nights.

Dowling's Opera House, the only theatre in Logansport, Ind., will be managed by John E. Dowling, who will conduct the house on the same policy as his predecessor, playing no more attractions than the prosperity and the size of the city justify. He is now booking for season 1901-2.

The [illegible] of Phineas G. McLean are sought by Lawyer Joseph Hart, 320 Broadway, N. Y.

An Edison moving picture machine is offered for sale by Smith, 105 West Sixty-second Street.

In the Soup is a play that enjoyed a run of over 200 nights at the Strand Theatre, London, establishing a new record for business at that house. Samuel Epstein, 24 West Twenty-second Street, is the American

...ENCE.

...Interesting but the octette would do well to be a little more serious, especially when playing before a student gathering. Carroll Johnson and Mr. and Mrs. Jimmie Parry made emphatic hits and deserved encores. Their work is conscientiously done and their songs would be features on any bill. Others were Eddie Gray, clever mimic; James T. Kelly and Minna and Arno, Queen Trio, Dempsey and Mack, and the vitagraph.—ITEM: Harry Heald, who is dead at Proctor's Palace, New York, has been playing George Felsburg at Poli's piano.
JANE MARLIN.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Sold out was the nightly slogan March 18-24. Kathryn Bloodgood, one time Angeline, scored a big success with her beautiful voice and handsome appearance. Wilson and Waring were warmly welcomed although now quite English, ye know. Their songs, laughter with their funny frivolities. The Three Mercedes, acrobatics, were extra fine and Master Bob Hilliard repeated The Littlest Kid with as well as ever. Dumond's Minstrels with A. J. Guille furnished the best in their lines. Le Roy in his special, and the biograph filled the bill. Strangers 25-30; Mr. and Mrs. Mark Murphy, the Macagnos, Beatrice Moreland, Tillie Salinger, and Conkley and Husted.—S. E. DEWEY.

OMAHA, NEB.—The usual large audiences were at the Orpheum March 24-30. The bill included Hanlon and Singer, John Johns, the Prevosts, Charles Leonard Fletcher, and Charles Dickson, who, with Nell McEwen, made a hit in their bright little comedy, A Pressing Matter. For 31-6: Francesca Redding and co., Haines and Pettingill, A. L. Guille, Brothers Damm, Horace Goldin, and McConnell Sisters.—The Vanity Fair Burlesquers were to have been the attraction 24-30 at Miaco's Trocadero, but failed to appear, and the French Beauties, who had been at the house the previous week, continued with a change of bill. Fred Rider's Moulin Rouge 31-6.
J. R. RINGWALT.

BUFFALO, N. Y.—Shea's Garden Theatre: A strong bill, with Sam Lockhart's elephants and Corinne as headliners, packed the house March 25-30. Others were Johnny Carroll, Marshall Quartette, Warren and Blanchard, O'Brien and Havel, John and Bertha Gleeson, Brandon Hurst and co., Stelling and Revelle, and the moving pictures.—Court Street Theatre: Weber's Parisian Widows proved a strong card 25-30. Clever specialties were offered by Williams and Aleene, Elliott and Aleene, Gallagher and Barrett, Snyder and Buckley, Johnston Brothers, and Charles Falke. Irwin's Big Show 1-6.
FRANK B. WILCOX.

BALTIMORE, MD.—The principal attraction at Chase's 1-6 is John W. Albaugh, Jr., and co. in Justin H. McCarthy's comedy, Lady Betty's Highwayman. It is a pretty thing and was much enjoyed. Dupont and Lothian presented their rural comedy, An Evening with Aunt Martha. Others are George W. Day, Conway and Leland, and James E. Bingham.—The farce-comedy The Katzenjammer Kids is the attraction at the Auditorium 1-6, presented by Blondell and Fennessy's co.—The City Sports hold forth at Kernan's Monumental 1-6. A clever vaudeville bill is presented, which will give way next week to A Trip to Chinatown.
HAROLD RUTLEDGE.

INDIANAPOLIS, IND.—Grand (Thomas J. Myers, manager): had an excellent bill March 18-23. Mr. and Mrs. Sidney Drew in When Two Hearts are Won scored. Grace Van Studdiford was received with enthusiasm well deserved. Pitrot was a welcome number. Dorothy Neville in monologue was charming. Others were Ozav and Delmo, the Lundgreens, Sisters Anderson, and the biograph.—At the Empire Watson's Oriental Burlesquers appeared 18-23; co. fair and houses average. Moulin Rouge 24-26.
WILLIAM BLAKEMAN.

PITTSBURG, PA.—The Orpheum Show was at the Duquesne March 25-30. The bill, headed by Mlle. Adgie and her lions, included Cressy and Dayne, Jack Norworth, Frank and Lillian Smith, Bertie Fowler, Weston and Herbert, Johnson, Davenport and Lorella, and Al. Leech and the Three Rosebuds. A Wise Guy 1-6.—The Rentz Santley co.'s return at the Academy 25-30 was welcomed by crowded houses. A new pleasing feature is Kitty Bingham. Others were Ford and Dot West, Markey and Stewart, James and Sadie Leonard, and Charles Robinson.
L. W. MENDENHALL.

CINCINNATI, O.—The Columbia March 24-30 presents Veronona Jarbeau, followed by Edgar Atchison-Ely, Kelly and Mason, Clipper Quartette, Holloway Trio, Miles and Raymond, Anderson Sisters, Four Rentons, and Davis and McCauley.—At the People's 24-30 Miaco's City Club, headed by Fanny Everett, appeared for the first time here in more than a year. The olio: The Levinos, Cole and Delsac, Hanley and Jarvis, Charland and La Pearle, and Theo.
H. A. SUTTON.

TOLEDO, O.—Empire (I. H. Garson, manager): Jessie Bartlett Davis, O'Neil and Terp, Lizzie and Vinie Daly, Fred V. Bowers, Mr. and Mrs. Stuart Barrow, Rackett Brothers, Maddox and Wayne, and Lunette March 24-30; good bill; excellent business. For 31-6: Allee Shaw and daughters, Bison City Quartette, Imperial Japs, Stanley and Wilson, Alf. Grant, McBride and Goodrich, Lew Wells, Four Rentons.
C. M. EDSON.

MILWAUKEE, WIS.—The Gay Masqueraders offered a breezy performance at the Star March 24-30; packed houses. Clever specialties were given by Rose Kessner, Anna Reid, Heber and Swift, Sullivan and Pasquelina, Sullivan and Inman, John and Lillian Hoover, Charles and Minnie Sa Van, and Harry Smith. Rose Hill English Folly co. 31-6.—At the Zoo Chiquita is the additional attraction this week; attendance satisfactory.
CLAUDE L. N. NORRIE.

NEWARK, N. J.—The Lafayette Show delighted the audiences at Waldmann's Opera House March 25-30. The bill, headed by Lafayette, included James and Bonnie Farley, Stine and Evans, Maud Meredith, Smith, Dacy and Coe, Howard and Bland, James J. Morton, and Kelly and Ashby. Business big. The Utopians 1-6.
C. Z. KENT.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Fred Rider's New Night Owls March 24-30; houses filled. The bill presented Mabel Carew, May Strehl, Larry McCale, the Silvinis, the Newsboys' Quintette, Healy and Farnum, and Mitchell and Love. The Tammany Tigers 31-6.
GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): Hallen and Fuller were topliners March 25-30. Others were George W. Leslie and co., the Jenny Eddy Trio, Nellie V. Nichols, Lawrence Sisters, Agles Trio, and Bauman and Adele.—Royal (J. C. Coulson, manager): The bill 25-30 remained unchanged; business light.
J. V. MCAREE.

MONTREAL, CAN.—The Marcel art studies led at Proctor's March 25-30. Others were Pauline Moran and Turner's pickaninnies, Sidney Grant, Electa, Julia Ralph, Wilmer and Vincent, the Rosens, and the kalatechnescope.
W. A. TREMAYNE.

ROCHESTER, N. Y.—Cook Opera House (J. B. Moore, lessee and manager: J. E. Wiggins, resident manager): Fanny Rice and co. in Nell Gwyn led an excellent bill to large attendance March 25-30. Others were Josephine Sabel, J. H. Keefe, Williams and Adams, the Leliottas, the Garcinnettas, Lotta Gladstone, Herbert and Willing, and the biograph. For 1-6: Clayton White and Marie Stuart, Allen Pierce, C. P. Flockton, Ranschle, Morris-Alburtus Trio, Mr. and Mrs. Irving Jones, Jessie Millar, Howard's ponies, and Dixon, Bowers and Dixon.—Empire (Harry C. Jacobs, manager): The White Rats presented a strong bill 5:30 and capacity was tested. The olio: Staley and Birbeck, Bison City Quartette, Fish and Quigg, the Willards, De Cano, Lavender and Tomson, Stone and Swor, Florine, Sanford and Hussel, and Alf. Kelcy and co.

NEW BEDFORD, MASS.—Sheedy's (Sheedy and Buffington, managers): For March 25-30: Jessie Millar, Lyons and Crowley, Murphy and Dunn, Zara and Zara, Tennis Trio, Francis Aldesworth, Dave Whitely, John and Carrie Mack, Beatrice Gambles, the Bernhardts and Harry Clarke. House always packed. Week 1-6: Broadway Trio, Rackett and Hazard, Tempest and Langdon, Bijou Russell, Abbott and Norton, Billy Briggs, Russell and Maynard, and Murphy and Dunn.—Palace (A. J. Leavitt, manager): Burlesque 25-30.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week March 25-30: Paula Edwardes in a very amusing little comedy was the headliner and scored promptly. The favorite Weston Sisters, La Marr and Weigel, Fitzgibbon, McCoy and Fitzgibbon, Armour and Raguely, exceptionally fine singers; Gertie De Milt, Barry and Alvere, and Murphy and Butler on home trainers made a strong bill.—Auditorium (Agnes Barry and Co., managers): The popular Vagabonds paid a return visit 28-30.

CLEVELAND, O.—The bill at the Empire 1-6 will show Lizzie and Vinie Daly, Hallen and Fuller, Ed Latell, Agles Trio, W. Carl Engel, and J. W. Winton.—The Parisian Widows will be the attraction at the Star 1-6, with Stella Gilmore, Fulke and Lillian, Snyder and Buckley, Allene and Elliott, Williams and Allene, the Johnson Brothers, Gallagher and Barrett.—Weber and Fields, with their big co., will give three performances at the Euclid Avenue Opera House next month.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Cyrus Weeks lectured on "Lights and Shadows of New York" March 24 to good house. Gracie Emmett was topliner 25-30. Others 25-27 were Secor Sisters, Margaret Scott, Dot Read, Charles E. Welch, Swan and O'Day, and D'Alvini. For 28-30: Joe Hardman, Carmen Sisters, Horace Randall, Pearl Wilbur, Newell and Niblo, Allen Wightman, and Zelda Rotali; business fair. Dark 1-6.

FALL RIVER, MASS.—Empire (A. E. Rich, manager): Frank Carr's Indian Maidens March 21-23; fair business. The olio: Belle Gordon, Swan and Bamford, Mack and Mathews, Bessie Phillips, Cunningham and Smith, and Lamar Sisters. The Cracker Jacks 28-30.—Casto (Al. Haynes, manager): Pierce and Egbert headed good bill 25-30. Dark 1-6.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Verner Clarges and co. presented those scenes from The Rivals in which Sir Anthony Absolute is a central figure March 25-30. It was the first week of Mr. Clarges' experiment, and the idea proved a hit. Murphy and Willard, Baby Grace, the Lost River Quartette, Pignan and Linds, the Averys, and Julia Kingsley and co. in My Uncle's Niece filled out the bill, which was well patronized.

TROY, N. Y.—Star (W. H. Buck, manager): The Utopians March 21-23, with specialties by Garnold and Gilmore, O'Dell and Perry, Frobel and Ruge, Whiting Sisters, and Hickman Brothers. Good houses. The Queen of the Orient 25-27. Fair business. Miaco's Jolly Grass Widows 28-30. Indian Maidens 1-3. Little Egypt 4-6. Miss New York, Jr., 8-10. Dewey Burlesquers 11-13. Bohemian Burlesquers 15-17. Butterfly Burlesquers 18-20.

YONKERS, N. Y.—Park (John P. Hill, manager): Week March 25-30 appeared Nat M. Wills, Baby Lund, Schuyler Sisters, A. O. Duncan, McBride and Goodrich, Brothers Melrose, Simmons and White, and the biograph. For 1-6: Powers and Theobald, Nettie Fields, Lotta Gladstone, Lillian Burkhart and co., Julian Ross, three Rackett Brothers, and the biograph. For 8-13 are already booked Johnstone Bennett and the Goolmans.

ATLANTA, GA.—New Lyceum (R. Cobey Anderson, manager): Bill March 25-30 was a winner and caught large audiences. Merritt and Murdock's sketch was clever and liberally applauded. Others were Three Kimuras, Nate Laurell, Frederick Burd, Sophie Burnham, O'Connor and De Beau, and the biograph.

BROCKTON, MASS.—Park (James Hulbert, manager): The Dixon All Star Vaudeville co. March 25-30: fair business. George Dixon and Sam Ash headed a bill including Lombard Brothers, Russell and Daly, Hazel Reynolds, Rita and Powers, and Tim McVickers. The house closed for the season 30.

WILMINGTON, DEL.—Dockstader's (William L. Dockstader, manager): Edwin Holland and co., Clark and Gandy, Browning Sisters, Clifford and Burke, Bingham's Grocery, Kherns and Cole, Duffy, Sawtelle and Duffy, and Wormwood's animals March 25-30 pleased crowds.

SYRACUSE, N. Y.—Grand Opera House (Gruff and Shubert, managers): Clayton White and Marie Stuart, Lillian Burkhart, Denwee, Mae Stubbins, Macart's dogs, Tasco Poiriers, Barney Reynolds, Irene Mackey Trio, and the kinodrome March 25-30. Good bill, drawing well.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor): For March 25-30: Bertha Kellogg, Thomas W. O'Hara, Olive Clayton, Elsa Burdett, Carrie Scott, and Leon and Bertie Allen pleased good attendance.

DETROIT, MICH.—George W. Monroe led the line at the Wonderland March 25-30 with great success. Others were Bellman and Moore, Monroe and Mack, Edward Latell, Pantzer Trio, O'Rourke and Burnette, and the biograph.

SAN FRANCISCO, CAL.—The Orpheum bill March 18-23 showed Tschow's cats and dogs, Beatrice Moreland and Harry Jenkins, Amiel, Conkley Husted, Smith and Campbell, Papinta, the Mascagnos, Mr. and Mrs. Mack Murphy, and the Booth and Rudd co.

PATERSON, N. J.—Bijou (Abe Lenvitt, manager): The City Sports March 25-30; large, well pleased audiences. The High Rollers 1-6.—Amerfean (W. T. Hellin, manager): Little Egypt Burlesquers 25-30 to good sized audiences. A Lucky Coon 1-6.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor): Carroll and Gardner, May Wilson, Castle Sisters, J. W. Kelcey, Charles Gilroy, Ida Rose, Josie Maloney, Ida Mencrief, the Johnsons, moving pictures, and stock.

KEY WEST, FLA.—La Brisa Palace (William G. Nasmyth, manager): Good business. Lord and Mack, the Marinellas, Clark Mount, and Fred Whetten March 18-23. For 25-30: The Gillets, May Ross and others.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): For March 24-30 the programme included Harris and Walters, Harry and Sadie Fields, Al. C. Lawrence, Raley Lewis, Albert Waltz, Carrington and Holland, Cotton's donkeys, and the vitagraph.

NEW ORLEANS, LA.—Academy of Music (Parson E. Davis, manager): Harry Morris' Twentieth Century Maids played their fourth week March 24-30; good houses. New features are added to the olio. The living pictures meet with favor.

KANSAS CITY, MO.—The Orpheum headlined Cotton and Long March 24-30. Cora Tracy, a Kansas City girl, made her debut in songs and scored a hit. Francesca Redding, Cheerial, Azora, Horace Goldin, George Wood, and the Brothers Bard were others.

RICHMOND, VA.—Bijou (Jake Wells, manager): Barnes and Sisson, Zeno, Carl and Zeno, Gertrude Haynes, Weston and Yost, Clayton, Jenkins and Jasper, Ameta, and Raymond and Kurkamp March 25-30; large audiences.

LOUISVILLE, KY.—Miner and Van's Bohemian Burlesquers were at the Buckingham March 24-30, with Fred Wyckoff, Johnson and Hilliard, Lane Sisters, the Gardners, and the Casino Comedy Four.

LOWELL, MASS.—Savoy (Frank G. Mack, manager): For March 25-30: Gertrude Haynes, the Two Luciers, William Foote, Carrie Tutein, Brothers Martine, Marlow and Plunkett, and Three Roosevelts.

DENISON, TEX.—Opera House (M. L. Epstein, manager): Florine, Uno, Miller Family and Little George March 19-23; average attendance.

SALFORD, MASS.—Palace (E. H. Streeter, manager): Week March 25-30: Ed F. Wise, Maloney and Healy, Minnie Burke, and Phyllis Gilmore.

NORFOLK, VA.—The Granby (Otto Wells, manager): Edmund Hayes in A Wise Guy March 25-30; big business.

MINNEAPOLIS, MINN.—The New York Stars presented a very acceptable bill at the Dewey March 25-30 to excellent business.

READING, PA.—Bijou (Updegraff and Brownell, managers): Wine, Woman and Song March 25-27; good performances; large audiences.

SCRANTON, PA.—Gaiety (Alf. G. Herrington, manager): Wine, Woman and Song 28-30.

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Ellsford co. March 11-16; S. R. O. The Steam Laundry 18; light house; ordinary performance. The Little Minister 25 cancelled.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): The Strollers (vaudeville) March 14, 15; fair houses; performance good. The Steam Laundry 21.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (J. Charles Ball, manager): The Rowles Concert co. March 21; good business; pleased audience.—ODD FELLOWS' THEATRE: D'Ormond-Fuller Stock co. 18-23 in The Charity Ball and Fogg's Ferry; week 25, Jim the Penman; good business.

ILLINOIS.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Thomas McClary (lecture) March 9 pleased large audience. Miss Blunt in lecture on Japan 21; S. R. O. Schubert Symphony Club and Lady Quartette 28. A Romance of Coon Hollow 2. Kingsley and Russell 8-13.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Because I Love You (local) March 18, 19; S. R. O. Who Is Who 29. Guy's Novelty co. 1-3.

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CORRESPONDENCE.

(Continued from page 6.)

Rome 28. Francis Wilson in The Monks of Malabar 29. Down Mobile 30.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Agnes Burroughs in East Lynne 29; poor production; large house. A large audience was pleased with Robie's Knickerbockers 25; Bert Leslie and the Brothers La Moyne introduced excellent specialties. The Gamekeeper 30. Whitney and Knowles' Quo Vadis 4.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): U. S. Marine Band March 22, mat.; 8, R. O.; Any Wholly deserves special mention; fair attraction and performance. A Run on the Bank 22; fair audience. The Game Keeper 26; fair audience; good attraction. A Poor Relation 27. Charles B. Hanford 2. Whitney and Knowles' Quo Vadis 11. The Carpet Bagger 17. High School Lyceum Course. The Parker Concert co. 29.——ITEM: A. F. Scott having closed season with Scott's Minstrels, will go in advance of the Pawnee Bill shows.

MOUNDSVILLE.—OPERA HOUSE (Eugene Rook, manager): Williams and Walker in The Sons of Ham gave excellent performance March 25; good business. Henry Miller in Richard Savage 26; delightful performance. Walter E. Perkins in The Man From Mexico 30. King Dramatic co. 1-3 in Hands Across the Sea, Faust, The Sporting Duchess, Cumberland 61, and The Cherry Pickers. Denman Thompson in The Old Homestead 5.——ITEM: Margaret Jenkins, Manager Rook's able assistant, is arranging for her first annual benefit.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Wilson co. March 18-23 in The Power of Money, Forgiven, The Two Orphans, Young Mrs. Winthrop and My Uncle From Calcutta; poor co.; slim houses. A Run on the Bank 26; large and pleased audience; Pussey and St. John, De Arville Sisters, and Jack Vincent especially clever. The Man From Mexico 27, clever co.; light business. A Poor Relation 30. The Power Behind the Throne 6 (return). Private John Allen 11 (stage hands' benefit). The Village Postmaster 17 (K. of P. benefit).

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): White's Faust March 20 pleased a good audience. A Poor Relation 23, with Frank Keenan as Noah Vale, was a fine attraction and pleased good house. A Trip to Chinatown, 25; fair business; excellent performance. Harry Gilfoil, Mabel Montgomery, and Thurette scored. The Man from Mexico 28. The Doctor's Warm Reception (return) 30. Himmelein's Imperial Stock co. 1-6.——ITEM: Rehearsals for The Bohemian Girl and Miss Oneah are still under way.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Frank Daniels in The Ameer March 23; good business; co. excellent; Frank Daniels, Owen Westford, William Corliss, Will Danforth, Rhys Thomas, Helen Redmond, Norma Kopp and Kate Uart were especially good. Himmelein's Imperial Stock co. 25-30 in The Lost Paradise, Northern Lights, East Lynne, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, and Lost in New York; co. good; fair houses.

MASON.—GRAND OPERA HOUSE (Charles E. Perry, manager): Harry Glazier in The Three Musketeers March 25 pleased small house. Mildred Holland in The Power Behind the Throne 28. A Hole in the Ground 1.——ITEM: The Grand was released to Manager Perry for a term of years, and will continue under his efficient management. He has also leased the Fair Grounds and will run Summer attractions there.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager; L. H. Cunningham, acting manager): Joshua Simpkins March 23; good business; fair co. American Burlesquers 26; fair house and performance. The Christian 30. Henry Miller 2. Stetson's U. T. C. 3. Francis Wilson 5.——ITEM: L. H. Cunningham has assumed management of The Faurot for the H. G. Hyde estate. All of late Manager Hyde's contracts will be carried out as made.

CANTON.—THE GRAND (M. C. Barber, manager): Andrew Mack in An Irish Gentleman pleased fair audience March 20. Frank Keenan in A Poor Relation 21; delightful performance; fair house. Richard Golden in Old Jed Prouty 22; business fair; performance satisfactory. Frank Daniels in The Ameer, supported by a capable co., filled the house 25. Henry Miller 27.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Mistress Nell, with Agnes Ardeck in the title-role, March 21; splendid performance. Mace Greenleaf deserves special mention. Rogers and Grilley 23; full house. The Doctor's Warm Reception (return) 28. Pinafore 3. Ward and Vokes in The Floorwalkers 11.

SANDUSKY.—AUDITORIUM (Brotherton and Faulkner, managers): La Porte Comedy co. closed week of March 18-23; light business for week; co. fair. Social Session 30. Joshua Simpkins 2. Adelbert Glee Club 10. Gus Cohen co. 11-13. Arizona 17.——SMITH'S OPERA HOUSE (James L. Smith, manager): Uncle Josh Spruceby 3.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Joshua Simpkins March 22; good house; poor co.——PEOPLE'S THEATRE (Burt Bennett, manager): Peck's Bad Boy to fair business 26.——ITEM: Whitey Taft, of this city, left for Athens, Ga., 24, to accept position as manager of Street Carnival co.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Mistress Nell March 23 (return) was enjoyed by a packed house. Carroll Comedy co. 25-27 in Mother-in-Law, The Two Orphans, and Sapho; fair performances; good business. Lost in Egypt 30. The Man from Mexico 2. Chicago Comedy co. 8-10. A Breezy Time 12. White's Faust 15.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Uncle Rube (local) March 22. S. R. O. May Smith, Kitty Barrow, Anna Coe, Clara Meyer, Otto Meyer, C. K. Acker, George Hall, Will Brady, Frank Miller, G. Hayes, George Edwards, Arthur Spratt, A. T. Baker, and Don Shipley were in the cast.

LORAIN.—TEMPLE'S OPERA HOUSE (Frederick A. Koppe, manager): Human Hearts March 30. Field's Minstrels 10.——ITEM: Lillian Shirley, of the Kidnapped in New York co., was taken ill 16 and was compelled to leave the co., and went to her home in Philadelphia. Mabel Purdon joined the co. 18.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): A Run on the Bank March 21, large and enthusiastic audience. German Comedy co. 22; large and pleased house. Erwood Stock co. 25-27 in Master and Man, A Big Heart, and Sapho; business and performances fair.

LOGAN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Clare-Tuttle co. to fair business March 18-23 in The Power of Woman, The Plunger, East Lynne, and A Shadowed Life. The Three Musketeers was well presented by the Harry Glazier co. 26; good business. Joshua Simpkins 30.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Goodwin-Winter co. opened week's engagement March 25 with A Man of Honor; fair house; excellent performance. Other plays: Struck Oil and East Lynne.——LYCEUM LECTURE COURSE: Spillman Riggs 25; large and pleased audience.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Carroll Comedy co. March 25-30 in Only a Woman's Heart, My Mother-in-Law, A Runaway Wife, The Secret of Audley Court, and Sapho; poor business; co. fair. Down Mobile 28. Charles B. Hanford 30.

PORTSMOUTH.—GRAND OPERA HOUSE (W. K. Cutter, manager): U. S. Marine Band March 23 delighted S. R. O. audience; receipts, $700. Amy Whalley, vocalist, received much applause. A Hole in the Ground pleased fair house 25. Private John Allen 28.

CONNEAUT.—OPERA HOUSE (Miller and Robinson, managers): Mistress Nell played to fine audience March 20; co. first class. Chicago Stock co. in In Australia, Sapho, A True Kentuckian, and Quo Vadis pleased large audiences 25-28.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Kidnapped in New York, with Barney Gilmore in the leading role, March 21; good business; fine performance. A Rag Time Reception 10 (cancelled). Hearts of Oak 18. A Wise Woman 26.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): Richard Golden in Old Jed Prouty March 23 pleased good audience. The Doctor's Warm Reception 27. Private John Allen 15. Elks' Minstrels (local) 29, 25.

CHILLICOTHE.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Hole in the Ground March 27; good business; fair performance. Private John Allen 28. Human Hearts 5. Whitney and Knowles' Quo Vadis 8.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): A Breezy Time March 26; good audience; specialties strong, but characters poorly taken. CRESCENT OPERA HOUSE (Guy Enf, manager): Field's Minstrels 3.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): U. S. Marine Band March 23; good business; excellent performance. Amy Whalley deserves special mention. Charles B. Hanford 27. Frank Daniels 28.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): A Ride for Life March 21; fine performance; large audience. Gus Cohan co. 25-27 in A Hoosier Girl, My German Friend, and A Jolly Good Fellow; pleasing performances; good attendance.

NEWARK.—AUDITORIUM (J. B. Rosebrough, manager): The Ameer, with Frank Daniels in title-role, March 27 pleased crowded house. The Game Keeper 28.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Stetson's U. T. C. March 23. S. R. O.; performance good. Agnes Burroughs in East Lynne 26; good business; fair performance.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Kidnapped in New York March 22 deserved better attendance. A Hole in the Ground 26 pleased good house.

KENT.—OPERA HOUSE (Johnson and Green, managers): Post's Band concert March 26; full house; performance excellent. The Doctor's Warm Reception 29.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Joshua Simpkins to good house 26; audience pleased. The Christian 29. A Hole in the Ground 3.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettinger, business manager): Mildred Holland in The Power Behind the Throne 26 delighted good audience; entire co. strong.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): U. T. C. to S. R. O. March 20. Secret Service 22. The Three Musketeers 27. Joshua Simpkins 29.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Frank Daniels in The Ameer March 22; large house; satisfactory performance. Francis Wilson 4. The Old Homestead 6.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Who Is Who March 21; good performance; fair business. Frank Murphy and R. J. Riley made hits.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Frank Daniels in The Ameer March 26; S. R. O.; performance good. Down Mobile 29. A Wise Woman 1. Francis Wilson 3.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Mistress Nell, with Agnes Ardeck as Nell Gwyn, delighted large audience 25. Frank Keenan in A Poor Relation to big house 26.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Donnan, manager): Whitney and Knowles' Quo Vadis 3. Field's Minstrels 29.

NORTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Joshua Simpkins march 25 canceled. Finnigan's 400 28.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): A Breezy Time 6. Charles B. Hanford 10.

POSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Mildred Holland March 27. A Hole in the Ground 5. Sis Hopkins 9.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Stetson's U. T. C. March 21, packed house; fair performance. Imperial Stock co. 8-13.

ST. MARYS.—WOODWARD THEATRE (Forbing and Torrey, managers): Claire Tuttle Stock co. booked March 25-30, closed in Loraine, O.

CHILLICOTHE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): A Run on the Bank March 27. Peck's Bad Boy 29.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): A Breezy Time March 25; fair house; good performance. Field's Minstrels 30.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Joshua Simpkins March 27; good business and performance.

GALION.—CITY OPERA HOUSE (S. E. Ribler, manager): K. of P. Minstrels (local) March 26, 27; large house; pleasing performances.

MARION.—OPERA HOUSE (Craven and Dorman, managers): Mistress Nell delighted good audience March 22. Fields' Minstrels 19.

HOUSTON.—MASONIC OPERA HOUSE (E. F. Ellsberry, manager): Field's Minstrels March 28. Human Hearts 8.

WARSAW.—CITY OPERA HOUSE (Anderson and Lowell, managers): The Game Keeper March 29. A Wise Woman 30.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Field's Minstrels 12.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Peck's Bad Boy pleased fair house 27.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Dark.

ELMORA.—OPERA HOUSE (H. A. Dykeman, manager): Dark.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): The Schumann Concert co. March 19 (Knights of Pythias benefit). Knobs o' Tennessee 24; good house and performance.

ST. HELEN.—OPERA HOUSE (J. H. Warren, manager): Madison Square Theatre co. March 18-23 in Forgiven, Hazel Kirke, The Circus Girl, A True Kentuckian, Friends, and Sapho; good co. and business.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): Madame Modjeska in Mary Stuart March 23; excellent performance; good house. Howard co. 25-29. Daniel Sully 6. A Brass Monkey 12.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Madame Modjeska in King John March 22; S. R. O.; performance fine. The Howard co. 28-30.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Dark.

PENNSYLVANIA.

WARREN CITY.—KAMER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Morrison's Faust March 22; large and delighted house.——HERSHEE'S OPERA HOUSE (E. H. Carpenter, manager): The Citizens' Cornet Band reinforced to forty pieces gave an enjoyable concert to fair house 25; specialties introduced by the Kissingers and Lynch Sisters caught the house. Two Merry Tramps 30.——ITEMS: The scenery and baggage car of the Irene Myers co. was in the path of a fire in this city 21 and only through the efforts of the firemen was the car saved from total destruction.—The Swell Coon Minstrel co. was organized here with forty members. It will be made a permanent organization.—Tom Walters, of Shenandoah, now with Dumont's Minstrels, will take a co. out next season in his musical comedy, O'Flynn's Stone Wall.—M. E. Hanby, of Two Jolly Companions, sustained a painful injury to his left hand by the accidental discharge of a revolver at Hazleton 23, during the progress of the play. James Gibbs, of the Forepaugh Stock co., visited friends here 24. Manager Quirk is acting as treasurer of the Grand until Joseph Robinson's successor is appointed. The season here will not close until the middle of May.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Tennessee's Pardner March 21; good performance, medium house. Jane Corcoran deserves mention. Kellar 22; gave usual good performance; fair house. Schiller Stock co. opened 25 for week with A Soldier of the Empire; good house; performance pleasing. Ella Fontainbleau deserves mention. At Piney Ridge 1. Two Merry Tramps 2. Old Arkansaw 6. Rip Van Winkle 11.——CENTENNIAL HALL THEATRE (Harry Slater, manager): An Oxford Affair 24 (local).——ITEMS: J. C. Gibson, of Tennessee's Pardner co., is a native of this town and received an ovation.—The owners of the Tumbling Run Summer Theatre have received several offers from managers who wish to run it this Summer.—The license granted Robert Gerver for the Wonderland Theatre, Easton, Pa., was revoked 21 by Mayor Field, as a licensed hotel keeper cannot run a place of amusement in this State. The Easton Law and Order Society brought the charge.—The ushers of the Shenandoah Opera House have organized a basket ball team. Frank Long, stage attache here, left to look after the Appell Opera House's stage at Shenandoah and Mahanoy City.

GEORGE B. STICHTER.

HAZLETON. GRAND OPERA HOUSE (Henry Wabert, manager): Tennessee's Pardner March 22; good house; satisfactory performance. Jane Corcoran, James Brophy, and Percy Plunkett were excellent. Two Jolly Companions drew fair houses 25; specialties of Sansome and Delila, John J. McGowan, Billy Bond, and the Four Mittons scored hits. Vera De Noie Stock co. opened a week's engagement 25 in Devil's Island; capacity. The Marble Heart, The Three Musketeers, Camille, and A Tree's Daughter followed. Co. good, plays handsomely staged. Next Door 1. Thomas Jefferson in Rip Van Winkle 3. Mistress Nell 12.——ITEMS: M. E. Hanley, of The Jolly Companions co., was shot in the hand by the explosion of a revolver 21.—Ben J. Lander, formerly manager of the Grand, is now treasurer of Welch Brothers' Circus.—William Schmauch, clarinetist of the opera house orchestra, was secured for the Citizens' Band concert at Mahanoy City 25.—The Harwood Dramatic Association is rehearsing Arthur Eustace for early production. Vera De Noie is well known in this city, having married a Hazletonian, who died several years ago, during her stay here she is being entertained by her mother-in-law. It is authentically rumored that next season Hazleton will have a new theatre.

HARRISBURG. GRAND OPERA HOUSE (S. Appell, manager): The Alma Chester co. closed week of satisfactory business March 16. Plays: The Diamond Breaker, Hermanie, or The Cross of Gold, Bloodman Blind, Little Lord Fauntleroy, Beacon Lights, and The Lady of Lyons; specialties good; a rousing house was attracted 12 by a good amateur bill, in which many of Harrisburg's talent were allowed to cut loose, with the usual ridiculous results. Tennessee's Pardner to fair house 18; pleased audience. Humpty Dumpty to good house 20; performance fair. A Trip to Chinatown 22 met with a good reception 21 Old Arkansaw 27 [illegible] business; fine co. and play. Haverly's Minstrels 28; good business. George Wilson is the same [illegible] George. Two Merry Tramps to fair house 27. Ward and Woods, and the Elmore Sisters deserve mention. Williams and Walker 29. The High Rollers 30. Chase, Collins and Weston's Minstrels 1. 2. Kimball Bourn co. 3-6. Clay Clement 8. Henry Miller 15.

WILKES-BARRE.—THE NESBIT (Burgunder and Coons, lessees; G. W. Hamersly, business manager): Haverly's Minstrels March 22; good audience pleased. George Wilson's new monologue caught the house. The Belle of New York 29. Tim Murphy in A Grocer's Romance 30. At Piney Ridge 2.——GRAND OPERA HOUSE (Burgunder and Coons, lessees; G. W. Hamersly, business manager): Keystone Dramatic co. 18-23; good business; fair co. Plays latter half of week: Under Sealed Orders, Dixie Land, Fast, The Senator's Daughter, and The Fool of the Family. Charles Leyorne's Bon Ton Stock co. supported by Emma Bunting, 25-30. S. R. O.; capable co. Plays: The Two Orphans, A Flaming Million, The Smuggler, Gettysburg, The Secret Enemy, Monte Cristo, On the Rio Grande, The Census Taker, and The Princess of Patches. The Tommy Shearer co. 1-6.

JOHNSTOWN. CAMBRIA THEATRE (J. C. Mishler, manager): Heather Stock co. March 18-23 presented last half week The Woman in Black, Hearts of Gold, The Ranch King, and The octoroon; fair performances, good business. The King Dramatic co. 25-30, business and performances good. Plays: Hands Across the Sea, The Victorian Cross, The Sporting Duchess, Monte Cristo, and Cumberland '61. The McCanns and De Vaulls introduced clever specialties. Loraine Hollis co. 4-6. Henry Miller 12. The Convict's Daughter 13.——OPERA HOUSE (J. C. Mishler, manager): Haverly's Minstrels pleased good audience 21. Thomas Jefferson in Rip Van Winkle 25; fair business; pleasing performance. Williams and Walker in The Sons of Ham 26; large audience; good performance. White's Faust 30.

LANCASTER. FULTON OPERA HOUSE (Necker and Gleim, managers): At the White Horse Tavern March 23. Alma Chester with good support did large business 25-30 in The English Rose. The Diamond Breaker, Hoodman Blind, The Lady of Lyons, Beacon Lights, Her Husband's Sin, Hermanie; or, The Cross of Gold, and Little Lord Fauntleroy; good specialties by Will J. Kennedy, May Floyd, Fred. C. House, Little Joey, Fred Woodberry, and the La Dells. Williams and Walker 29. Schiller Stock co. 1-6. Vera De Noie Stock co. 8-13.——ITEMS: Captain John R. Peoples, a local amusement purveyor, has leased Woodworth's Roof Garden, in this city, and will have music and vaudeville attractions there this Summer.—The Alma Chester co. will rest in Trenton, N. J., 1-6.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): The Man from Mexico with Walter Perkins in the leading role pleased a large audience 23. The American Burlesquers 25; good house and performance. Thomas Jefferson in Rip Van Winkle 26; excellent business; excellent performance. Williams and Walker 27; good house; amusing performance. E. H. Young's Comedy co. 28, 3. Lester Concert 4. A Jay from Jaysville 5. Vogel and Deming's Minstrels 8. Henry Miller 13.——ITEM: Mr. and Mrs. McGill, of the Keystone Dramatic co., which closed its season at Wilkes-Barre 23, are to spend the Summer at Point View, with Mr. and Mrs. Shipman.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Haverly's Minstrels March 26; first-class co.; George Wilson made a decided hit; big house. Tim Murphy 28. Miss Printz 29. The Belle of New York 30.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): May Fiske closed successful week 23. Plays last part of week: My Friend from India, The Sunshine of Dover Locks, Forty-nine, An American Princess, and The Maid of the Mill. Wills Brothers' co. opened to S. R. O. 25; good co. Repertoire: The Two Cronies, Atlantic City, and Bosom Friends. The Tide of Life 28-30. Bon Ton Stock co. 1-6.

WILKESTON.—LYRIC THEATRE (Mishler and Worman, managers): Kellar had paying business March 21. Mr. Kellar did not present anything new, but the audience enjoyed his clever deceptions. Thomas E. Shea opened week's engagement 25 in The Voice of Nature to large and pleased audience; strong play. Old Arkansaw 1. At Piney Ridge 6. Corse Payton's Stock co. 8-13.——ITEMS: Muhlenberg College Glee and Mandolin Club gave a concert at North Wales 23; large audience.—Kline Brothers, of this city, gave a theatre party to their clerks 25. The Voice of Nature was the attraction.

READING. GRAND OPERA HOUSE (George M. Miller, manager): The Drummer Boy of Shiloh (local), was well given to large houses March 25-27.——ACADEMY OF MUSIC (John D. Mishler, manager): Kellar 23. Corse Payton's Stock co. in Woman Against Woman, Young Mrs. Winthrop, Taken from Life, The Runaway Wife, Only a Farmer's Daughter, A Desperate Game, A Noble Woman, Kidnappers of New York, On the Rappahannock, and Eagle Nest 25-30.

LEBANON. OPERA HOUSE (Hank and Kent, managers): Bell's Vaudeville March 18 failed to appear. The Missouri Girl 21; good co.; large house. Two Jolly Companions 22; capable co.; good business. The Four Mittons and Sansome and Delilah deserve special mention. Culhane, Chace and Weston's Minstrels 26 pleased medium house. Next Door (return) 29. Old Arkansaw 2. Stetson's U. T. C. 3.——ITEM: S. S. Marshall, proprietor of Marshall's Opera House at Shatington, died 22.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Washington and Jefferson College Dramatic Association presented Charlie's Aunt in a pleasing manner to full house March 19. The Gamekeeper drew large and pleased audience 20. A Run on the Bank scored a hit 23; good business. Wilson Theatre co. 25-30. Mildred Holland (return) 3. A Spring Chicken 5. Imperial Burlesquers 8. Local Minstrels 9.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Bennett Moulton co. in Darkest Russia, The Captain's Mate, The Pay Train, Wicked London, All for Gold, Mugg's Landing, The Little Pauper, and The Mother; big attendance; fair performances.——MAENNERCHOR HALL (A. C. Thomas, manager): Santanelli, hypnotist, commenced two weeks' engagement 25 to big business. A Poor Relation 2. Denman Thompson 3. Ward and Vokes 4.

EASTON.—ABLE OPERA HOUSE (W. K. Derweiler, manager): Martin's U. T. C. March 16; large business; co. satisfactory. Shore Acres 27 was enjoyed by fair audience.——ITEM: Easton City Guards, Company I, Third Regiment, N. G. P., has engaged the Opera House for a military dress ball 18. The auditorium will be boarded over for dancing, and a band concert will be given in the adjoining hall.

PITTSTON. MUSIC HALL (C. C. King, manager): Two Jolly Companions co. March 25, 26, large and pleased audiences. Sansome and Delila, Hanley, Logan and Hanley, the Four Mittons, John J. McGowan, and Mlle. Aimee merit special mention. In Atlantic City 28. Two Old Cronies 29. Bosom Friends 30. Lorraine's Bon Tons (return) 8-13. Howe's Moving Pictures (return) 15.

BUTLER. PARK THEATRE (George N. Buckhalter, manager): Edward Young presented Wicked London and East Lynne March 21-23; large business, co. fair. Faust 28. Hillman Stock co. 1-6. A Spring Chicken 8. Murray and Mack 10.——ITEM: Manager Buckhalter has moved his office from West Jefferson Street to handsome quarters at 115 South Main Street.

UNIONTOWN. GRAND OPERA HOUSE (Harry Beeson, manager and lessee): Thomas Jefferson in Rip Van Winkle March 22 delighted large audience. The Sunshine of Paradise Alley 25; poor performance; medium business. A Trip to Chinatown 27 pleased large audience. The Power Behind the Throne 4 (return). Ward and Vokes 9.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Hausmann, manager): Jessie Sawtelle dramatic co. March 25-1 in The Victorian Cross, Chattanooga in '61, The New South, Escaped from the Law, A Grip of Steel, A Country Courtship, The Fatal Card, and Devil's Gold Mine; good co.; fair houses. Gorton's Minstrels 2.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): Keene March 22; packed house; excellent attraction. Old Arkansaw 27, fair business; good co. Gorton's Minstrels 29. White's Faust 2. Culhane, Chace and Weston's Minstrels 11. Svengala, hypnotist, 15-20. Mistress Nell 18.

SUNBURY.—OPERA HOUSE (James C. Young, local manager): Old Arkansaw March 21; fair audience and performance. Two Merry Tramps 25; S. R. O. Lilly Ward, James F. Green, Karl Bennett, Edward Helts, Eunice Fitch, Bessie Bennett, Maude Elmore, and Jennie Elmore deserve special mention. Minstrels (local) 8.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): McCloy Stock co. in The New South to large and pleased audience March 22. The Hillman co. 25-28 in Special Delivery, Charity Ben, A Hidden Past, Blackmail, Oliver Twist, and Miss Ray from Colorado; business good; co. fair.

ROCHESTER. GRAND OPERA HOUSE (W. D. Campbell, manager): McCloy Stock co. in The New South March 25; large audience, pleasing performance. Svengala, hypnotist, 25-30; good business; fair performance. Peck's Bad Boy 2. McCloy Stock co. 6.

SCOTTDALE. GAYER'S OPERA HOUSE (A. J. Geyer, manager): Knott's quartette March 20 pleased large audience. Charles B. Fere 23; large house; entertainment medium. The Drummer Boy of Shiloh (local) 25, 26. Faust 4. Germania Concert co. 5.

BRADFORD.—WAGNER OPERA HOUSE (Frederick W. Wagner, manager): Vogel and Deming's Minstrels March 2; large houses; co. fair. Marie Dressler in Miss Prim 27 personally pleased fine audience. [illegible] Burrill Comedy co. 28-30. Harrigan 3.

CONNELLSVILLE. OPERA HOUSE (H. B. Navin, [illegible] manager; E. N. McCormick, resident

[illegible] Thomas Jefferson [illegible] Rip Van Winkle March [illegible] to crowded house. Williams and Walker [illegible] large audience. Miss [illegible] The Lottery of Love [illegible] fair houses.

TARENTUM. OPERA [illegible]

COUDERSPORT. [illegible] business good. [illegible]

CARLISLE. OPERA HOUSE (Sterling and Appell, lessees; J. M. Dorr, manager): Faust March 26. Brockway's Orchestra [illegible] 30. Brockway's Orchestra [illegible] 31. Vogel and Deming's Minstrels 3. Faust 8. Faust 9.

BETHLEHEM. [illegible] Gorton's Minstrels March 23; fair business; performance [illegible] Old Arkansaw 30. Lester Concert 4. Vogel and Deming's Minstrels 5. Faust 8. Faust 9. Faust 10. Faust 11. Faust 12. Faust 13. Faust 14. Faust 15. Faust 16. Faust 17. Faust 18. Faust 19. Faust 20. Faust 21. Faust 22. Faust 23. Faust 24. Faust 25. Faust 26. Faust 27. Faust 28. Faust 29. Faust 30. Faust 31. Faust 32. Faust 33. Faust 34. Faust 35. Faust 36. Faust 37. Faust 38. Faust 39. Faust 40. Faust 41. Faust 42. Faust 43. Faust 44. Faust 45. Faust 46.

BEAVER FALLS. [illegible] Reed, manager): [illegible] in Killarney and the Rhine March 21. Rip Van Winkle 22. The Conquerors 23. The Man from Mexico 25 failed to show. The High Rollers 28. Mother Stock co. 6.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): Vogel and Deming's Minstrels March 21; big business; pleased all. La Porte Comedy co. opened for week of 25 in The Gambler's Wife to good business; co. fair.

MT. CARMEL. PERSHING OPERA HOUSE (Joseph Gould, manager): Two Merry Tramps March 28; large house; performance fair. Next Door (return) 4.

WAYNESBURG. OPERA HOUSE (J. W. Mansell, manager): A Run on the Bank March 25; large and pleased audience. The De Arville Sisters deserve special mention.

TYRONE. ACADEMY OF MUSIC (Colonel E. J. Pruner, manager): Mistress Nell March 26; crowded house pleased. Rip Van Winkle 27; large audience; performance satisfactory.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Disk and Reeder, managers): A Trip to Tramptown 1. A Jay from Jaysville 2.

SHARON. MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): The Man from Mexico March 29.

ERIE.—OPERA HOUSE (H. L. Meerhoff, manager): McCloy Stock co. in The Galley Slave March 30.

CONEMAUGH. GAMBLE'S OPERA HOUSE (Grable and Downer, managers): Eath and Dunkle in the Moonshiner's Daughter March 29.

JOHNSONBURG. ARMSTRONG OPERA HOUSE (F. Vernon, manager): Vogel and Deming's Minstrels March 22 pleased large house.

SOUTH EAST. SHORT'S OPERA HOUSE (Charles A. Ensign, manager): White's Faust March 27. Gus Cohan 22.

HANOVER. GRAND OPERA HOUSE (Harry C. Naill, manager): Old Arkansaw March 27; large house; excellent performance.

COLUMBIA. OPERA HOUSE (James Crowthers, manager): Old Arkansaw March 26; good business; scenery and co. good.

ASHLAND. GRAND OPERA HOUSE (Frank H. White, manager): Gebhart Concert co. March 29. Two Merry Tramps 1.

CARBONDALE. GRAND OPERA HOUSE (Dan P. Byrnes, manager): Tim Murphy March 29. At Piney Ridge 4. When We Were Twenty-one 15.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hempstead, manager): Denman Thompson in The Old Homestead 4.

LEWISBURG. NEW OPERA HOUSE (H. E. Spyker, manager): Two Merry Tramps March 22; good house; fine performance. Mistress Nell 28.

LEWISTOWN. TEMPLE OPERA HOUSE (H. A. Felix, manager): Frank Davis co. March 28-30. Vogel and Deming's Minstrels 9.

MILTON. OPERA HOUSE (A. J. Blair, manager): Two Merry Tramps March 23; big house; fair performance. Mistress Nell 29; big house; fine performance.

LOCK HAVEN. OPERA HOUSE (J. H. Mussina, manager): Mistress Nell to large and pleased audience March 27.

ERIE. LYCEUM (A. E. Cohn, manager): Frank Davidson co. (return) 25-27.

TOWANDA. HALE'S OPERA HOUSE (C. T. Kirby, manager): Howe's moving pictures 12.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Dark.

BROWNSVILLE.—THREE TOWNS THEATRE Harry Minehart, manager): Dark.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Dark.

DANVILLE. OPERA HOUSE (F. C. Angle, manager): Dark.

RENOVO. KANE'S THEATRE (John T. Kane, manager): Mare Insurgium, March 28.

BUTLER. PARK THEATRE (Charles N. Holmes, manager): Columbia Comic Opera co. 18-23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): The Aubrey Stock co. completed a week of good business with Lost in New York March 23; performances satisfactory. A Runaway Girl 26 to S. R. O.; good performance throughout. Arthur Dunn especially commendable. When We Were Twenty-one 3. Haverly's Minstrels 8. Side Tracked 9. The American Girl 12. The Girl from Maxim's 13.——ITEM: Earle Simmons, of the Keystone Dramatic co., is spending his vacation at his home in this city. He will continue with the Keystone co. next season.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Prisoner of Zenda March 21; good house; excellent performance. The Night Before Christmas 23; average business; performance satisfactory. The Runaway Girl 28. Corse Payton co. 8-13.

RIVERPOINT.—THORNTON'S OPERA HOUSE. (F. H. Thornton, manager): Dark.

WESTERLY. ELIVEN'S OPERA HOUSE (C. E. Eliven, manager): Rowe-King co. 8-13.

SOUTH CAROLINA.

COLUMBIA. [illegible] (Southern not Known, manager): Prince Pro Tem March 20; large house; performance fair. Walker Whiteside 28. Brown's in Town 30. My Friend from India 31.——ITEM: Helen V. De Veil, violinist, who has been conducting the orchestra in the theatre here, returned to her home in New Bedford Mass.

SPARTANBURG. OPERA HOUSE (Max Greenewald, manager): Sidney Woodward, Colored tenor, assisted by local colored talent, gave concert March 25; large audience, performance excellent. Barlow and Wilson's Minstrels 28.

ANDERSON. OPERA HOUSE (Evans and Brock, managers): Evans and Wilson's Minstrels March 26; poor business; best minstrels of season. Hubert Sym[illegible] 28.

ORANGEBURG. ACADEMY OF MUSIC (O. B. Fennell, manager): Packard Opera co. March 27; small houses; fair performance. Carpenter's Quo Vadis 1.

SUMPTER. ACADEMY OF MUSIC (C. S. [illegible] Jr., acting manager): Alba Heywood [illegible] pet

...SAS.

...VENDOME ... Sam ... Barrymore ... 27. ... Joseph Jefferson 12. ... OPERA HOUSE (T. J. Ryle ... the Stock co. in Friday 18-23 ... Strogoff 24-26 opened to ... crowded and Ashton and Flora Adler in the ... Pink Dominoes 7-9.

CHATTANOOGA. NEW ... (Joel ... Pratt & Abeel, managers): Walker Whiteside in Hearts and ... March 21; house and performance fair. ... Dufferin co. opened week's engagement 25. ... good. Section 6.

KNOXVILLE. STAIR'S THEATRE (Peter Staub, manager): Walker Whiteside in Hearts and Swords March 22; large and pleased audience. The Kansas Philharmonic Orchestra gave a splendid concert 25; good house. Devil's Auction 2. Princess Chic 9.

COLUMBIA. GRAND OPERA HOUSE (T. Y. Helm and Co., managers): The Last Man March 21; good house; co. excellent. Barlow Brothers' Minstrels 1.

MURFREESBORO. MASON'S OPERA HOUSE (Avent and Fox, managers): Barlow's Minstrels March 27.

TEXAS.

SAN ANTONIO. GRAND OPERA HOUSE (David A. Weis, manager): The Princess Chic March 20; S. R. O.; excellent performance. Anna Eva Fay 21, 22, closed to fair audiences. Creston Clarke in The Last of His Race and David Garrick 23, 24; small attendance; fine performance. Baldwin-Melville co. 25-31.—EMPIRE OPERA HOUSE (James T. Brady, manager): Arnold Stock co. closed their fifteen weeks' successful engagement 24 with The Colleen Bawn, Only a Tramp, Oh, What a Time, Leah, the Forsaken, Peck's Bad Boy, His Chum, Man and Master, The Runaway Wife, What Mrs. Potter Did. The co. has improved greatly during its stay in this city. Gus Tapley deserves special mention. Arthur Roberts 25. San Antonio Lyceum co. 26, 27.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Payton Sisters Comedy co. did good business March 18-20 in Sweet Lavender, Dora, Lady Audley's Secret, and The Rich and the Poor; performances fair. Marguerita Sylva, supported by a strong co. in The Princess Chic, to $1,355, 21; performance excellent. Creston Clarke and Adelaide Prince in The Last of His Race and David Garrick 22; attendance good; performances excellent.

WACO.—AUDITORIUM (Jake Schwarz, manager): Arthur R. Roberts (Y. M. C. A. course) delighted a crowded house on Liquid Air March 18. Marguerita Sylvia Opera co. in The Princess Chic 19; large receipts; stars, support and entire production first class. Creston Clarke 20 in David Garrick; business light. Payton Sisters Comedy co. 21-23. Plays: Sweet Lavender, Is Marriage a Failure, Dora, and A Gigantic Liar; fair houses; co. good.

DALLAS.—OPERA HOUSE (George Anzy, manager): The Princess Chic, with Marguerita Sylva in the leading role March 18; large house; excellent performance. Al. H. Wilson in The Watch on the Rhine 19; fair business; good performance. Baldwin Melville co. in East Lynne, My Uncle John, Wicked London, and The Octoroon 14-16; full houses; fair co. Elks' benefit 26.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit, Co., lessees; E. Bergman, manager): Braunig Dramatic co. March 18, 20, 21; co. and business satisfactory. My Friend from India 19; fair house and performance. Princess Chic drew large houses 22, 23; splendid co. Creston Clarke 28. Baldwin-Melville co. 27-30.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Baldwin-Melville co. March 18, 19 (return), in All That Glitters Is Not Gold, A Run for a Husband, Cousin Bob, and Only a Farmer's Daughter; full house. Al. H. Wilson in The Watch on the Rhine 20; crowded houses. Al. H. Wilson and entire co. excellent.

GALVESTON.—HARMONY HALL (Sol H. Davis, manager): Braunig Dramatic co. (return) March 18; good business and co. Benedict's Quo Vadis drew large house 21. Braunig co. 22, 23. The Orris Ober co. in Not Guilty began a week's engagement to large attendance 25.

WAXAHACHIE.—TRUMPET CORPS OPERA HOUSE: Hoyt's Comedy co. March 11-16 in The Great Diamond Robbery, A Southern Romance, A Man of the People, A Texas Steer, The Two Orphans, and Dangers of a Great City; crowded houses.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, manager): Ewing-Taylor co. drew good houses March 18-22. The Watch on the Rhine pleased full house 23. Quo Vadis 27. Creston Clarke 28.

WICHITA.—OPERA HOUSE (Henry W. Warden, manager): Johnnie On the Spot failed to appear March 16. Lynn's Comedians 18, 19, in The Man in Black and A Jay from Plunkettsville; light business; co. poor.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Creston Clarke in David Garrick March 19 delighted large audience. Price, hypnotist, entertained fair houses 21-23. Anna Eva Fay 25, 26.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Heywood's Celebrities March 21; performance week; poor house. The Royal Tyrolean Concert co. 4. Bob Taylor (lecture) 11.

EL PASO.—MAYAR'S OPERA HOUSE (W. C. Rogers, manager): Spanish Vaudeville and Concert co. March 22, 23; small houses; fair co. Sam Jones, (lecture) 5. Rubel Stock co. 6-13.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): The Royal Tyrolean Concert co. March 19; poor attendance; co. above the ordinary. Lecture 22.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Heywood's Celebrities March 18; fair business; audience pleased.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Royal Tyrolean Concert co. March 23; good business; audience pleased. Payton Sisters co. 25-30.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Al. H. Wilson in The Watch on the Rhine March 22; hit of the season; S. R. O.

TEMPLE.—EXCHANGE OPERA HOUSE (James Budd, manager): Creston Clarke March 21 in The Last of His Race finished performance; good business.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): The Watch on the Rhine March 18; capacity; audience delighted.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House co., lessees; Charles H. Donahower, manager): Si Perkins Comedy co. March 25-30.

GREENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): My Friend from India March 18; good performance; fair house. Olympia Opera co. 1.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Al. H. Wilson in The Watch on the Rhine March 21; capacity; entire co. excellent.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Matilda Fletcher March 27.

SARASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Dark.

TULOSER. OPERA HOUSE (A. H. Miller, manager): The Signal of Liberty 5.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Rusco and Holland's Minstrels March 22, 23; good average houses; fair performance. Blanche Walsh 1-3.—NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.—ITEMS: Max Peters, manager of the Salt Palace last season, will manage Calder's Park Theatre this year.—The Salt Palace will be under the management of M. E. Mulvey.—Edward Carruthers will go to New York soon to book attractions for the Salt Palace and the Grand.—The Palace is to be converted into a theatre, and dancing will be held in another pavilion.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Star Boarder March 21 pleased good house. Rusco and Holland's Minstrels 28. A Brass Monkey April 29.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Uncle Josh Spruceby drew well and pleased March 20. A Bunch of Keys 2. Mary Howe and the Boston Sextette Club 8. The Prisoner of Zenda 12. Tennessee's Pardner 29. Sousa's Band May 1.—MUSIC HALL (St. Johnsbury Concert and Lecture Course): Salem Cadet Band closed the season's course 22. St. Johnsbury Musical Festival 26-29.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Gertrude Coghlan in Vanity Fair March 25. The Bostonians 29. For Fair Virginia 1. A Bunch of Keys 6. A Poor Relation 10. The Prisoner of Zenda 16. West's Minstrels 23.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Uncle Josh Spruceby March 22; large audience; satisfactory performance. Edward D'Oize in Richelieu 27. For Fair Virginia 30. A Bunch of Keys 5.

MONTPELIER. BLANCHARD OPERA HOUSE (C. ... Blanchard, manager): Edouard D'Oize in The ... of Venice and Hamlet to small houses 22; good. For Fair Virginia 2. A Poor Relation 9.

BARRE.—OPERA HOUSE (Morse and Lapoint, ...): Edouard D'Oize in Hamlet March 21; good ... and ... pleased. Guy Brothers' Minstrels ... Reed of Keys 3. A Poor Relation 8.

BENNINGTON. OPERA HOUSE (Goldsmith and ..., managers): Sherlock Holmes March 18; co. ... excellent. For Fair Virginia 28.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): King Jollity March 21, 22 (local). Robert B. Mantell 28.

BELLOWS FALLS. OPERA HOUSE: Dark.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (... and Booker, managers): Gorton's Minstrels ... crowded by topheavy house. U. T. C. ... Devil's Auction 6. Tim Murphy 11. The ... Brown's in Town 19.—ITEM: Gorton's Minstrels were entertained at a smoker by the ... Elks after the performance 23.

NORFOLK. ACADEMY OF MUSIC (Thomas G. Leath, lessee): Gorton's Minstrels March 21; good business; fair co. The Sign of the Cross 25-27; S. R. O.; splendid performances. Way Down East 28-30.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Way Down East March 25-27; large and pleased audiences. The Sign of the Cross 28-30.

ALEXANDRIA.—BELL'S OPERA HOUSE (W. S. Harper, manager): Gorton's Minstrels March 26; large house; good performance. Martin's U. T. C. 4.

DANVILLE.—OPERA HOUSE (F. M. Dawson, manager): Mabel Paige opened to S. R. O. March 25 in A Soldier of the Empire; fair performance.

STAUNTON. OPERA HOUSE (Darkman and Shults, managers): The Blue and the Grey (local) March 11, 12. Quo Vadis 16. Theodora 25.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Gorton's Minstrels March 25; topheavy house; excellent co.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Devil's Auction 3.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

DANVILLE.—ACADEMY OF MUSIC (Neal and Boyt, managers): Una Clayton co. 1-6.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream March 18, 19; play well staged but did not give the stars much opportunity; large business. Neill co. in Ellen Gwynne of the King's Playhouse and A Social Highwayman 22, 23 good co; fair business. Field's Minstrels 25, 26. Neil Burgess 30.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): A Brass Monkey March 23; fair business; first-class co. The Village Parson 2. Morrison's Faust 6.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Whitman College Glee Club (local) March 22; good house and concert.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Field's Minstrels March 22; crowded house; good performance.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): A Poor Relation March 25, with Frank Keenan as the star pleased S. R. O. house. Mildred Holland (return) 1.—GRAND OPERA HOUSE (Charles A. Feinler, manager): The Gamekeeper 21-23; good business; fair co. Down Mobile 25-27; fair business and co. A Run on the Bank 28-30. Human Hearts 1-3.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): A Breezy Time March 21; fair performance and business. United States Marine Band 22; fine entertainment; large house. Amy Whaley was the feature. A Poor Relation 26; S. R. O.; audience pleased. The Game Keeper 27; good performance; fair audience. Frank Daniels 29. Charles B. Hanford 1.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. McCoy, manager): The Klimpt-Hearn co. March 21-23 to S. R. O. each performance. Plays: A Nutmeg Match, The Commodore and The Great Diamond Robbery. A Run on the Bank 1. Heim's Musical Festival 10.

HARTISBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): The Sunshine of Paradise Alley pleased good audience March 27. Loraine Hollis booked 1-3 canceled. Keene, magician, 10.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Dark.—ITEM: Manager Finster has renewed his lease for one year.

CLARKSBURG.—TRADERS' OPERA HOUSE (L. S. Horner, manager): A Trip to Chinatown March 28 (return); good performance; large audience.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Dark.

WASHINGTON.—OPERA HOUSE (J. M. Barrack, manager): Dark.

BOOMGAR.—COLISEUM (C. Currey, manager): Dark.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The People's Players March 18-20 in Too Much Married, The Inside Track, and Duffy's Jubilee to small houses; fair co. Theodora pleased fair house 21. The Butterfly Burlesquers pleased good house 22. Uncle Josh Spruceby to good house 25. Ole Olson 29. Side Tracked 3. Who Is Who 6. Thompson's Comedians 8-10. Way Down East 12. Quo Vadis 15.—ITEM: During the saw mill scene in Uncle Josh Spruceby an over excited auditor rushed over seats and the heads of the orchestra to rescue the heroine, and was only restrained when he was on the stage.

JANESVILLE.—MYER'S GRAND OPERA HOUSE (Peter L. Myers, manager): Theodora March 19; capable co.; small audience. Gay Masqueraders 21; fair house. Charles and Minnie Savan and Harry Smirl deserve credit for their acrobatic turn. Kelly and Woods 22, 23, in The Inside Track, Faust, and Duffy's Jubilee; small business. Butterfly Burlesquers 25 pleased fair audience. Uncle Josh Spruceby 28. Ole Olson 29. Howard Gould 29. Arizona 8.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Gaskell Stock co. March 17-23 in A Gigantic Liar, The Two Orphans, Roanoke, Heart of the Alleghanies, A Foreign Legacy, Monte Cristo; good co.; fair business. Stranger in a Strange Land 29; good business and co. Beach and Bowers' Minstrels 27. Hottest Coon in Dixie 31.—TURNER HALL (J. H. Nevins, manager): The Span of Life 22; good co.; fair business.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Mrs. Fiske in Becky Sharp March 18; crowded house; finest production of the season. Josephine Stanton Opera co. 20; poor business; fair performance. Boston Lyric Opera co. 1, 2. Way Down East 3. A Milk White Flag 6. The Prisoner of Zenda 9. Leon Herrmann 19. Field's Minstrels 23. A Hot Old Time 25. Faust 28.

APPLETON.—OPERA HOUSE (John Thickens, manager): The Span of Life March 21; good house. A Stranger in a Strange Land 23; fair attendance; excellent production. Beach and Bowers' Minstrels 26. Uncle Josh Spruceby 4. Leon Herrmann 5. Who Is Who 9. A Milk White Flag 11. A Hot Old Time 13. Side Tracked 17.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Cummings and Alexander's U. T. C. March 23; small business; co. fair. George Kennan (lecture) 27. The Hottest Coon in Dixie 28.—RINK OPERA HOUSE (John Sellers, manager): Dark.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): The Span of Life proved a good attraction 18 and drew good audience. The Gay Masqueraders 22; good vaudeville entertainment; attendance fair. The Butterflies 28. Ole Olson 31. Murray and Mack 5.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Suncina, manager): Mahara's Minstrels 15. A Merry Chase 26.—GRAND OPERA HOUSE (Frank Evans, manager): Closed for season.—ITEM: Vernon, the ventriloquist, is spending his vacation here. He intends going to England in the near future.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): The Span of Life March 19; good business; co. satisfactory.—CONCORDIA HALL (J. Acker, manager): Captain Alberti (lecture) on Russia and Siberia 22; crowded house; audience pleased. Uncle Josh Spruceby 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Wilkins, manager): Beach and Bowers' minstrels March 27; house crowded; satisfactory performance. Miles 24; good house and performance. The Hottest Coon in Dixie 26; good house; fair performance. Uncle Josh Spruceby 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Siege of Pekin (lecture) by Mrs. Woodward March 23; fair house. Mrs. Fiske in Becky Sharp 25 delighted splendid audience. Howard Gould 28.

OCONTO.—TURNER OPERA HOUSE (Albert Hiddle, manager): The Heart of Chicago March 23; good house pleased. Laurence University Mandolin Club 30. Beach and Bowers' Minstrels 2. Side Tracked 12. Ole Olson 20.

WARSAW.—GRAND (C. S. Cone, manager): A Stranger in a Strange Land March 21, 22; excellent co.; fair houses. The Heart of Chicago 25; packed house; pleased audience. The Hottest Coon in Dixie 30. Way Down East 8.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Miles 25; fair audience; co. good. The Hottest Coon in Dixie 27. The Heart of Chicago 29. Uncle Josh Spruceby 3. Way Down East 11.

LACROSSE.—THEATRE (J. Strnsilipka, manager): Mrs. Fiske presented Becky Sharp March 20 to large and fashionable audience. The Electa Gifford co. 23; fair business.

WAUPACA.—CITY OPERA HOUSE (R. J. Havener, manager): Ole Olson March 11. Fanny Davenport Burlesquers 23.—D. D. H. OPERA HOUSE (Alfred Johnson, manager): Dark.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Electa Gifford concert March 20; good house and performance. Uncle Josh Spruceby 27. Gaskell Stock co. 1-3.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): King of the Opium Ring March 21; full house; performance good. Lyman Twins in A Merry Chase 24; good house; performance excellent.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): North Brothers' co. 1-6. A Milk White Flag 9.

NEW LONDON.—GRAND OPERA HOUSE (G. F. Lutsey, manager): A Stranger in a Strange Land 21; canceled. The Heart of Chicago 26.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): F. E. Long co. 1-6. A Milk White Flag 10.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Ward's Minstrels 11.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): The County Fair March 20, with Neil Burgess in the title-role, filled the theatre; excellent performance. Josephine Stanton Opera co. 22, 23 in Bocaccas, Fra Diavolo, and The Mascot; large audiences. Josephine Stanton, George Kunkel, George Lyding, and Clara Wisdom deserve special mention. The Prisoner of Zenda 26, 27. Madame Albani 28, 29. Frederick Villiers 1. Louis James and Katherine Kidder 2, 3. Field's Minstrels 9, 10. Teresa Carreno 11. Pinafore (local) 12, 13. Faust 19, 20. Madame Modjeska 23, 24.—ITEM: A large addition, containing extra exits and wide staircases, has been made to the Winnipeg Theatre.

OTTAWA, ONT.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Ward and Vokes in The Floorwalkers to capacity of house March 25; enjoyable performance. In a Persian Garden by the Ottawa Choral Society 28; large, well pleased audience. The Belle of New York 8.—GRAND OPERA HOUSE (Joseph Frank, manager): The Valentine Stock co. continue to big business, opening third week 25 to packed house with The Brand of Cain; good performance. A Celebrated Case 28-30.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Dan Sully in The Parish Priest March 20; good house; excellent performance. Field's Minstrels 21; splendid performance; S. R. O. The Village Parson 27. Madame Modjeska 29, 30. James Neill co. 4-6.—THEATRE ROYAL (Lucas and Sharp, managers): Dark.—SAVOY THEATRE (C. McNiff, manager): Vaudeville.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Frederic Villiers (lecture) March 18; fair house. Frederick Warde in The Duke's Jester 22; fair but appreciative audience. Mr. and Mrs. E. R. Spencer deserve special mention; rest of support excellent.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Frederick Warde in The Duke's Jester Mar. 21; good business; excellent performance. E. R. Spencer and Isabel F. Spencer rendered admirable support. The Little Minister (picture play) 28. Peck's Bad Boy 29. Rae-Fenberg Stock co. 6-13. Rusco and Holland's Minstrels 22.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Frederick Adams, manager): Sevengali, hypnotist, March 25-27; clever performance; good business. Sherman's Moving Pictures 1-4.—ITEM: W. W. Power, manager, and T. R. J. Power, treasurer, of Kittles' Band, have returned to the city, after a successful season.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. E. Loudon, manager): The Fenberg co. closed week's engagement March 22; fair business. Marie Dressler in Miss Primm 25; amusing performance; large audience. Jessie N. MacLachlan in concert 26, small but enthusiastic audience. Frederick Warde 27. Superba 29, 30.

LONDON, ONT.—OPERA HOUSE (Alex. Harney, manager): Frederick Warde in Richelieu and The Duke's Jester March 23; excellent performances; good business. Clara Mathes co. 25-30 opened to good house followed by fair business. Plays: The Legion of Honor, South Africa, and La Belle Marie. Peck's Bad Boy 2. Fabio Romani 5.

PETROLEA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Stanley McKeown Brown (lecture) March 21; fair house; excellent lecture. Mendelssohn Quartette 1. Peck's Bad Boy 5. Eugene Page Concert co. 15.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. opened sixth and last week March 25 in The Wife. Jessie Bonstelle, Emmett King, and Eugene Frazier made hits. Jere McAuliffe co. 8.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Daniel Sully in The Parish Priest March 18; good house and performance. Field's Minstrels 20; splendid performance; good house.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Marks Brothers March 11-23; crowded houses every night. Vernon, hypnotist, 25-3. Chattanooga 9. Othello 12. Romeo and Juliet 13.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Sherman's Moving Pictures March 25, 26. Frederick Warde 28. Fabio Romani 1. The Royal Box 11.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (R. W. Tuttle, manager): Frederick Warde in The Duke's Jester March 29. Jolly Paul (hypnotist) 1-7. The Royal Box 12.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Sherman's Moving Pictures March 29, 30. Marks Brothers 8-20.

BERLIN, ONT.—OPERA HOUSE (George O. Philip, manager): The Duke's Jester March 25; good performance; small house. Fabio Romani 29.

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THE ELKS.

Peru, Ind., Lodge, No. 365, elected the following officers March 21: C. M. Charters, E. R.; Max Kraus, E. L. K.; Dr. A. J. Sullivan, E. L. K.; William J. Radebaugh, E. L. K.; C. N. Hall, Treasurer; C. R. Kellar, Secretary; Fred S. Beam, Tiler; W. S. Mercer, Trustee; Samuel E. Blue, representative to Grand Lodge.

Chillicothe, O., Lodge, No. 52, elected these officers March 25: E. R., A. R. Wolfe; E. L. K., C. J. Tomlinson; E. L. K., George Sosman; E. L. K., F. B. Kramer; Tiler, H. O. Cook; Treasurer, E. P. Smith; Secretary, W. H. Lewis; Trustees, M. Cunning and H. W. Woodrow; Representative, J. C. Anderson.

New Philadelphia, O., lodge with appropriate ceremonies dedicated their lodge rooms March 20. The furnishings cost over $4,500. In the evening the lodge gave a reception. The guests were entertained by Miss Comrade, of Zanesville; Aida Chambers, of Cambridge, and Miss Van Voorhis, of Zanesville.

Rhinelander, Wis., Lodge, No. 598, elected officers as follows March 21: E. R., W. E. Ashton; E. L. K., D. H. Walker; E. L. K., Dr. T. R. Welch; E. L. K., N. T. Baldwin; Secretary, F. H. Melklejohn; Treasurer, Jerome C. Teal; Tiler, W. H. Ashton; Trustee for three years, A. E. Weesner.

Newport, R. I., lodge will give a masquerade ball on Easter Monday night.

Cambridge, O., Lodge, No. 448, elected the following officers March 25: C. R. McIlyan, E. R.; F. M. Potter, E. L. K.; Milton Turner, E. L. K.; J. F. Stockdale, E. L. K.; P. E. Gibson, Esquire; L. E. Carlisle, Trustee.

Pottsville, Pa., lodge is to purchase a three-story brick residence and turn it into a club house.

Campbell Stratton and Harold Kennedy, of the Schiller Stock company, joined the Elks at Lancaster, Pa., March 5.

South Bend, Ind., Elks held their annual election March 25, which was followed by a social session. Professor Boyer and Carl Barney, Elkhart; Sam Rausman and Will W. Dunkle, South Bend, and members of the Grace Hayward company participated.

Westerly, R. I., Lodge, No. 678, was organized with thirty charter members March 25. The ceremonies were under the direction of District Deputy Frank King. Representatives were present from Boston, New London, and Norwich lodges. A banquet was held after the exercises.

PROFESSIONAL CARDS.

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In Vaudeville.

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